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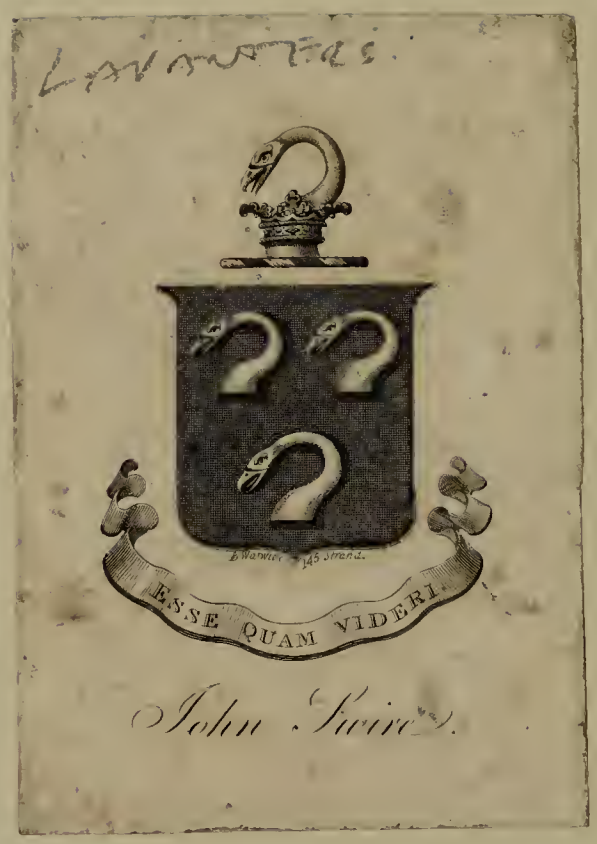

LAVATER

64181

PHYSIOGNOMICAL SKETCHES

BY

LAVATER,

Engraved from the Original Drawings

BY

JOHN LUFFMAN.

London.

Sold by R.H.Westley, N°159, Strand,

J.Luffman, N°28. Little Bell Alley, Coleman Street,

and Murray & Highley, N°32, Fleet Street.

[1802]

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BIOGRAPHICAL ACCOUNT

OF

LAVATER.

JOHN GASPAR LAVATER was born at Zurich, in Switzerland, on the 15th of November, 1741. At an early age he displayed great sensibility and penetration. He announced also a taste for drawing, in which he afterwards excelled; modelled in wax, polished glass, and employed his juvenile years in various other amusements of the like kind, which had a relation either to philosophy or the mathematics. In the higher classes at school, his zeal for the sciences was excited partly by the counsels of Bodmer and Breitinger, and partly by a strong desire to emulate some of his school-fellows, distinguished by their talents. Lavater soon became known by the free and bold manner in which he thought and expressed himself; and every thing he said or wrote manifested, in the strongest manner, a warm heart and a lively imagination.

Being destined for the church, instead of consulting books which treated of the branches of knowledge with which it was necessary he should be acquainted, in order to qualify him for the duties of his intended situation, he preferred acquiring them by conversation from the most enlightened of his fellow students, and from those ecclesiastics who were most celebrated for their wisdom and learning. Before he entered into orders, he had given striking proofs of his ardent love of justice and virtue. The benevolence of his heart, and some small tracts which he wrote on religion and morality, had already gained him the esteem and affection of the greater part of his fellow citizens.

The first work, indeed, published by this extraordinary man, was a pamphlet against a magistrate who had been guilty of some acts of oppression. It was written with great spirit and energy; made the author known as a young man of whose future eminence the greatest hopes were entertained; and procured him that respect which belongs only to superior talents.

In the month of May, 1761, he was admitted into orders, and in March, 1763, he made a tour to Prussia, under the care of professor Sulzer, well known for his

theory of the fine arts, and in company with the two brothers Hesse; and Fuseli, well known in this country as an eminent painter. Lavater resided some time in Prussia with the celebrated Spalding of Barth, in Pomerania; and, while in this situation, he embraced every opportunity of improving his taste, and enlarging the general stock of his knowledge.

After his return, he was some time deacon of the church of the Orphan-House, of which he was afterwards, viz. in 1774, appointed first pastor. In 1778, the congregation of the church of St. Peter, the only one in the canton of Zurich which has a right to name its own ministers, made choice of him as their deacon, and in 1786 he was elected first pastor.

In consequence of a request made to him by the Helvetic society, he composed his *Chansons Suisses*, Helvetic songs; which are replete with sublime ideas, and are now sung by that society, and by the youth in several of the cantons. About the same time he published his *Vues sur l'Eternité*, Prospect of Eternity, a work which has become the model of Swiss poetry.

He afterwards published *Chansons Sacrées*, Sacred Songs; which are also entitled to the highest praise. The *Messiade*, the Messiah, a kind of didactic and historical poem; *Joseph d'Arimathe*, Joseph of Arimathea, *le Cœur Humain*, the Human Heart, *Ponce Pilate*, Pontius Pilate, and a *Bibliotheque Manuelle*, Manuel Library, in several volumes, in which he gives an account of his theological and moral opinions.

But the most remarkable of the works of Lavater, and that which has most contributed to raise his fame, are the *Essais Physiognomiques*, Physiognomical Essays. These Essays, he observes, contain "only the materials for treating the science," but there will be found in them an ingenious system, and the result of many curious and new observations. They were the amusement of his leisure hours, during the greater part of his life, and the expences which he incurred in forming his Physiognomical Cabinet, exhausted in a great measure his small property.

A whole volume would not be sufficient to give a short analysis of all the works of Lavater, polemic, ascetic, moral, and theological, besides a great number of sermons.

The number of works which he published, and of those which he left in manuscript, must excite astonishment; and this astonishment is still farther increased when we reflect on the extent and the regularity of his correspondence, the scrupulous fidelity with which he discharged the duties of his ministry, the numerous visits which he received, and the interruptions occasioned by his beneficence and celebrity. This fertility of his genius can be no other way accounted for than by ascribing it to the order and regularity which he observed in the employment of his time.

His conversation was always animated and interesting. His lively disposition, and his desire to please, added to great sensibility and delicacy of sentiment, made his company to be much sought after by all those who had the pleasure of his acquaintance.

Lavater was deeply affected by the calamities of his country, and he neglected nothing that could tend to alleviate them. It is not improbable that he became the victim of party spirit. At the re-taking of Zurich by the French, he was badly wounded; and there is reason to believe that it was not by the victors: for he carefully concealed both the name and the motives of the person from whom he had received the injury.

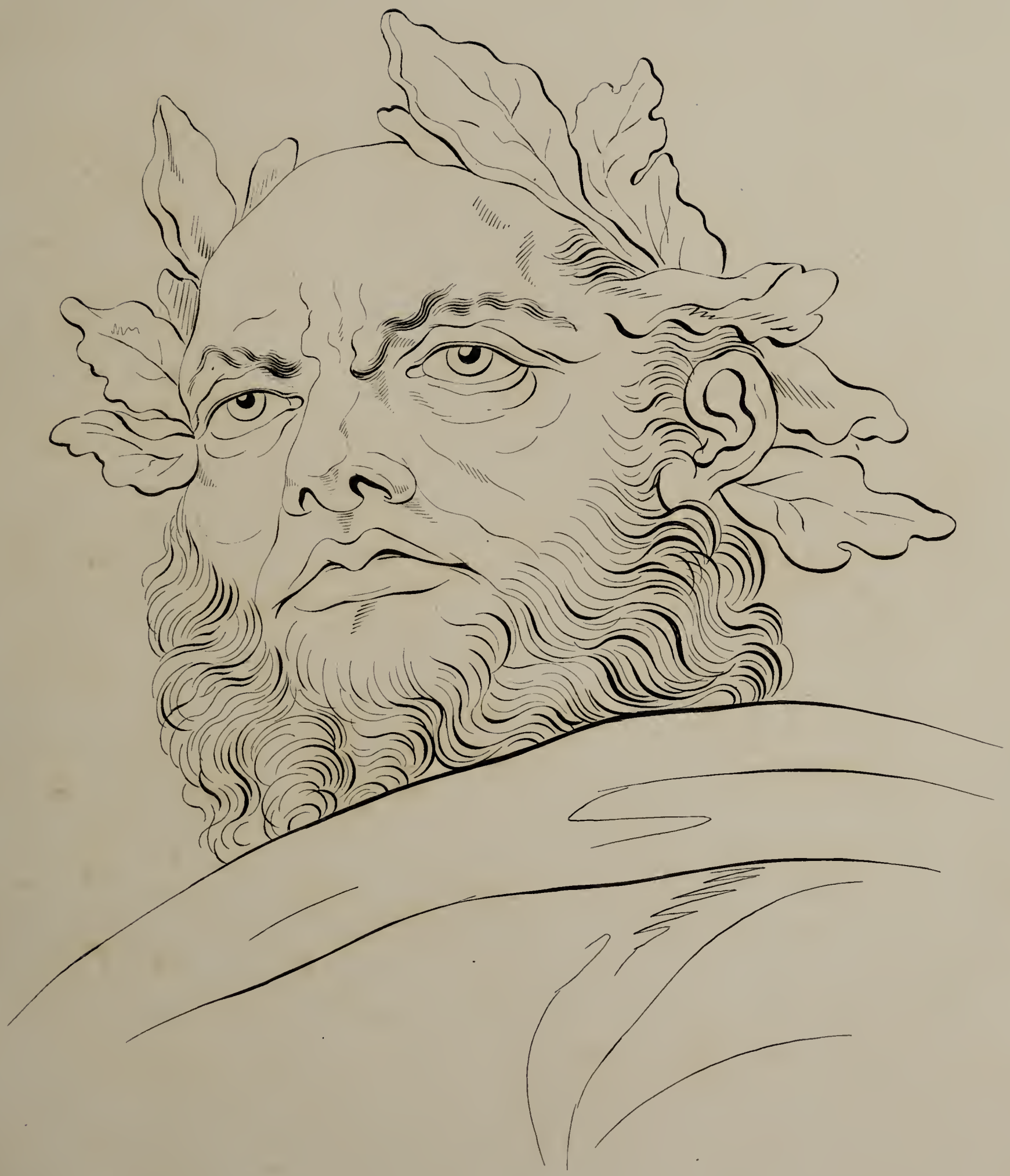
During fifteen months of almost continual and extreme suffering, he shewed an example of patience and resignation highly worthy of imitation. He frequently said, "Thanks to heaven I have always had the happiness to believe in the immortality of the soul; but I never had a more clear conviction of it than at present." Even when his end was approaching, he dictated, with a faltering voice, some religious verses, which he terminated with a prayer.

This great man died on the 2d of January, 1801. Ofenninger,* who had the best opportunity of knowing Lavater's talents, speaking of his poetry, says, there are few of his poems which do not occasion a kind of sublime pleasure, produce some lasting advantage, unfold and impress some useful truth, exhibit some beautiful example, or excite some generous, virtuous, pious, and benevolent sentiment.

" It is impossible, however, to conceive a life more active than that of Lavater; he composed incessantly, and his continual zeal kept alive the ardour of his imagination. He always took more and more pains to finish his productions; and the versification of his last lyric poems is purer and chaster than that which he wrote before. Every reader must acknowledge the beauty of the versification of his Jesus the Messiah, the sublimity of his Ode on the Ascension, the excellence of the morality in his Epistle to his Son, the naivité of the Helvetic Songs, and the natural painting in the Cataract of the Rhine."

* He was deacon of the church of which Lavater was pastor.

Printed by J. Wright, Denmark-Court, Strand.



Formidable dur, despotique, énergique, foudroyant, méprisant, menaçant, plein de malice d'esprit.

10.1.97 L.

Formidable, Firm, Energetic, Terrible, Disdainful, Menacing, full of malice.

Drawn by Lavater.

Engravèd by J.Huffman.

Publish'd May 11. 1802, by R.H.Westley, *N°159, Strand &* J.Huffman, *N° 28, Little Bell Alley, Coleman Street, London.*

Ce qu'on voit, fait voir un homme attentif, sage, examinant, tranquille; mais il ne tient pas assez sagement son Livre.

1797. L

What is seen of him shews a man, attentive, wise, penetrating, tranquil, but he does not hold his book well.

Drawn by Lavater. *Engraved by J.Luffman.*

Publish'd May 11.1802, by R.H.Westley, *№159, Strand &* J.Luffman, *№28, Little Bell Alley, Coleman Street, London.*

Drawn by Lavater. grosse Kluge nur zu sinnliche Dame. Engrav'd by J. Luffman.

Grandeur and Prudence, but too much sensuality.

Si le front étoit un peu plus court, il seroit encore plus sage. Le Profil ne manque pas de sagesse. La femme est pensante et sagement sensuelle, peut être, pas toujours.

1797. L.

If the forehead was a little lower it would denote more wisdom. — The Profile does not want wisdom. — The Woman is thinking and wisely sensual, perhaps not always.

Publish'd May 11 1802, by R. H. Westley, No. 159, Strand & J. Luffman, No. 28, Little Bell Alley, Coleman Street, London.

un Demi Sage _ L'enſemble et l'attitude eſt penſante _ Le Front ſeroit plus ſage. s'il etoit plus reculé. — Le nez fait voir un homme ſerieux, qui peſe bien ce qu'il veut. L'œil et le Sourcil ſont un peu faible La Bouche paſſablement Sage.

1797

Half wise. The Attitude is thoughtful. The Forehead would be wiser if it fell more backward. The Nose indicates a serious man, who weighs well what he purposes. The Eye and the Eye-brow are rather weak. The Mouth tolerably wise.

Drawn by Lavater. *Engrav'd by J. Luffman.*

Publish'd May 11.1802. by R.H.Westley, *N°159, Strand &* J.Luffman *N°28, Little Bell Alley, Coleman Street, London.*

Passablement dessiné. Le visage bon et tranquille, droit doux mais pas assez mâle_
le Dos du nez pas assez sage L'Ensemble a l'air reveur et satisfait

1797.

Tolerably designed. The Countenance good and tranquil, just, mild, but not sufficiently masculine. The Back of the Nose not sufficiently wise. The whole has a thoughtful and satisfied air.

Drawn by Lavater. *Publish'd May 11. 1802, by* R.H.Westley, *N°159, Strand, &* J.Luffman, *N°28, Little Bell Alley Coleman Street.* *Engravd by J.Luffman.*

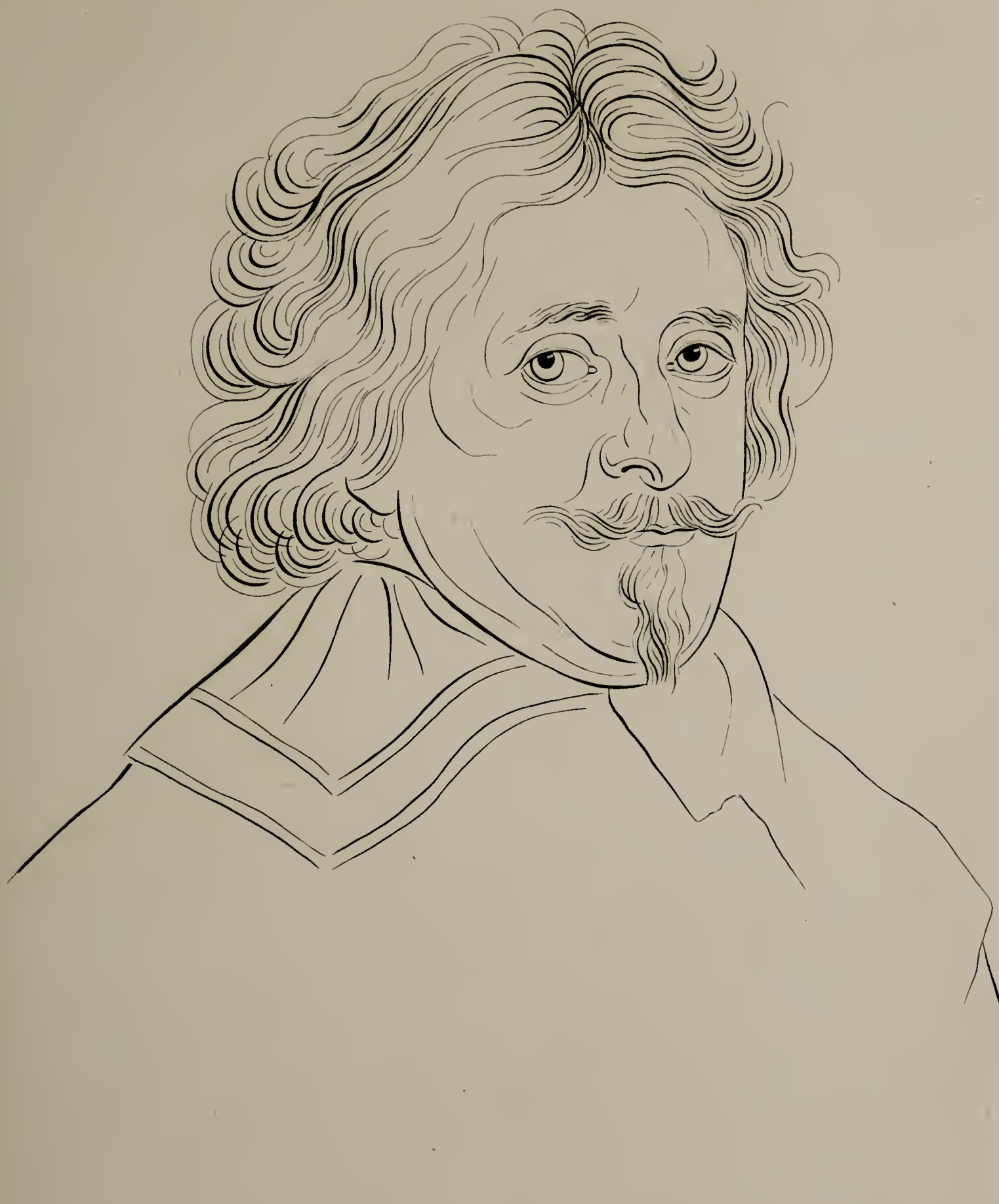
Une Tête antique ou antiquisée, pleine de force physique pleine de Bonsens.
sans precision – Bonvivant – Sage en conseils – et ferme.

/. 10·1·97 L.

An ancient or antiquated head full of strong natural powers, full of good sense, without precision.
A bon-vivant. wise in determining and firm.

Drawn by Lavater. *Engrav'd by J.Luffman.*

Publishid May 11. 1802. by R.H.Westley, *N°159. Strand &* J.Luffman, *N° 28. Little Bell Alley, Coleman Street. London.*



Quelque chose d'ouvert, noble, clairvoyant, Laye l'oeil et le Sourcil – le contour du front n'est pas assés harmonieux avec l'oeil et le nez prudent. le menton et la bouche manquent de grace et de Chaleur.

1797. L.

Something Open, Noble, Luminous. The Eye and the Eye-brow wise. The Contour of the Forehead does not harmonize sufficiently with the Eye and the prudent Nose. The Chin and Mouth are deficient in gracefulness and warmth.

Drawn by Lavater.

Engrav'd by J. Luffman.

Publish'd May 11. 1802, by R.H. Westley, *N°. 139, Strand &* J. Luffman, *N°. 28, Little Bell Alley, Coleman Street, London.*

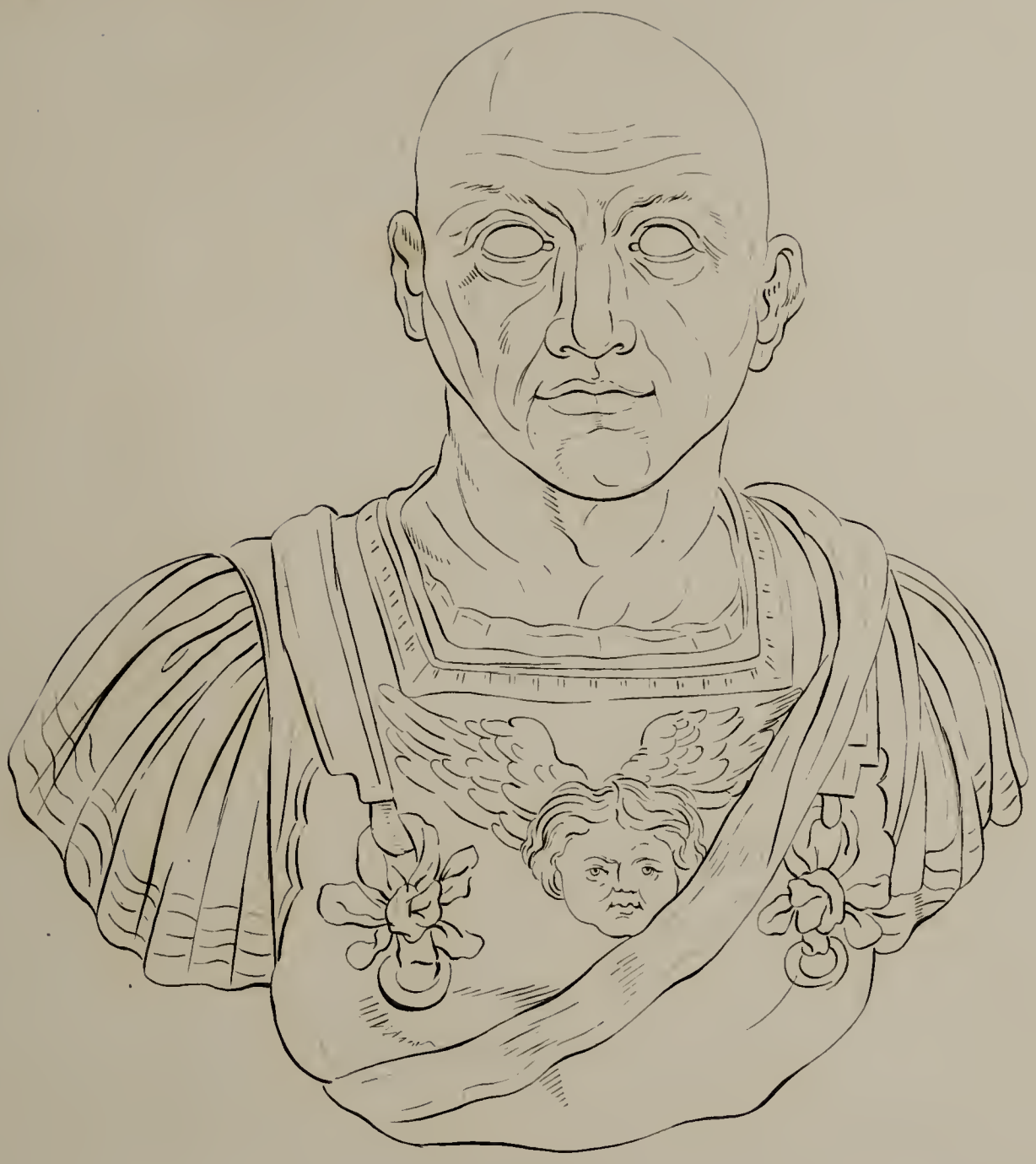
Wetstein de Bâle

Memoire plus qu'ordinaire dans le front, Deyeux perçans et sages.
Le nez n'a rien de grand, mais il a de la petite prudence. La bouche est Sec, decisif, Sans grace.
I. 1797. L

Memory more than ordinary in the Forehead. Eyes piercing and wise. The Nose has nothing great, but it has a low prudence. The Mouth is dry, decisive, without grace.

Drawn by Lavater. *Engraved by J. Luffman.*

Published May 11. 1802. by R.H. Westley, *N° 159, Strand &* J. Luffman, *N° 28, Little Bell Alley, Coleman Street.*



Quoique le Contour des yeux ne soit pas assés caracteristique on reconnait pourtant une physiognomie mâle, sage, determinée, mais sans grandeur, et sans grace, et bienveillance.

J.

1797.

Although the contour of Eyes is not sufficiently characteristic, there may nevertheless be discovered a physiognomy manly, wise and determined, but void of dignity, gracefulness, or benevolence.

Drawn by Lavater. *Engrav'd by J.Luffman.*

Publish'd May 11. 1802, by R.H.Westley, *N.º 159, Strand, &* J.Luffman, *N.º 28, Little Bell Alley, Coleman Street.*

amour conjugal - bien! mais pas assez naturel - quoique naturel - l'homme est droit, honnête mais pas trop sage et quasi un peu distrait.
La Tête de la Femme me semble un peu trop grande neanmoins modeste, douce, tendre, chaste et fidelle.
J. 1797. L.

Conjugal Love, well expressed but not sufficiently natural, although natural. The Man is upright, honest, but not possessed of much wisdom and seems rather absent The Head of the Woman is somewhat too large, nevertheless modest, mild, tender, chaste and faithful.

Drawn by Lavater. *Engraved by J. Luffman.*

Published May 11. 1802 by R.H Westley, *N°159, Strand &* J Luffman *N°28, Little Bell Alley, Coleman Street, London.*

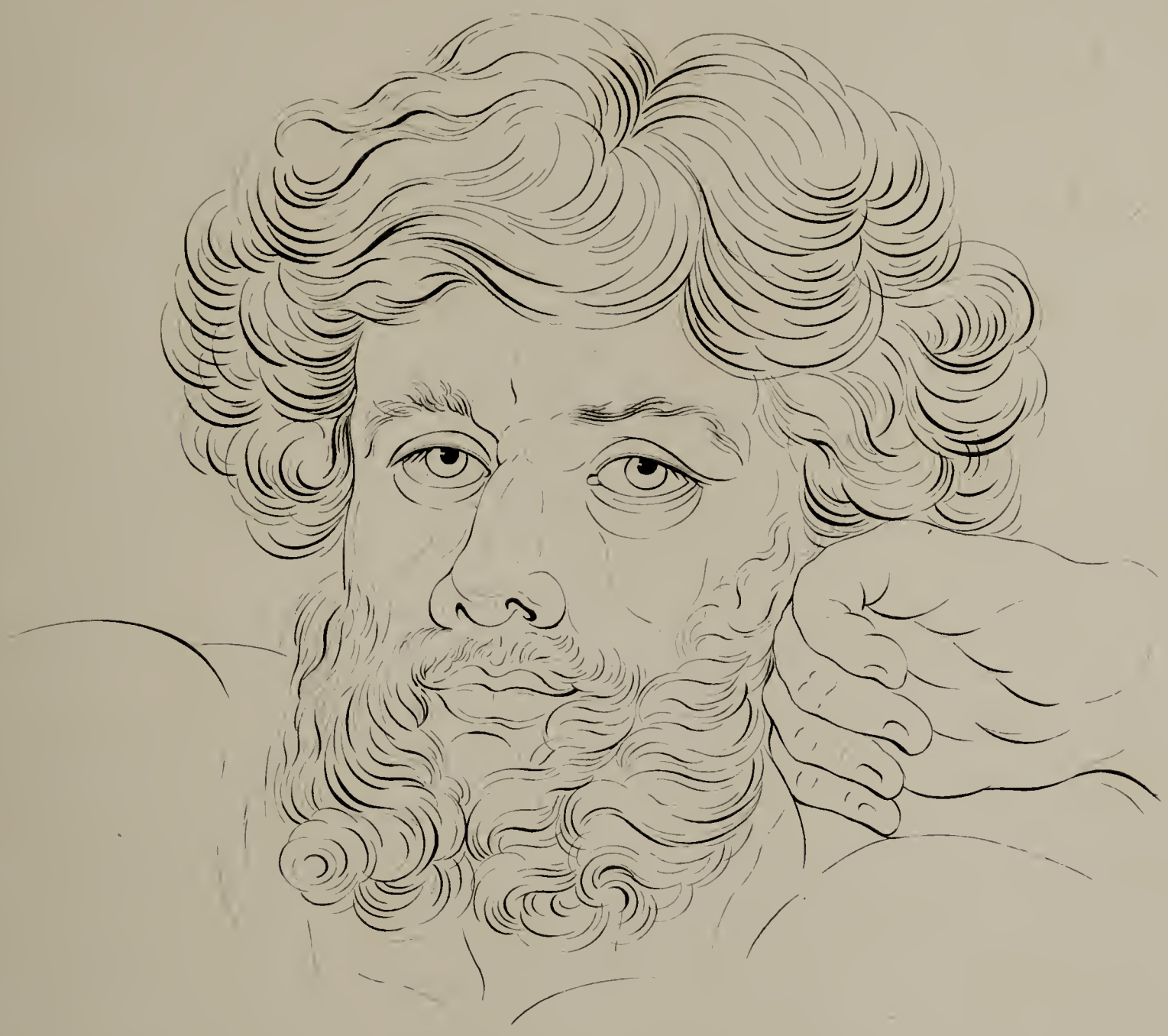
Bonsens. Droiture, Sans aucune grande ni basse qualité. Il est modeste, Doux, consciencieux, et incapable ni de grande ni de petite injustice.

/. 1797.

Good Sense, Rectitude, without any quality either great or mean. He is modest, mild, conscientious and incapable of any act of injustice either great or small.

Drawn by Lavater. *Engravd by J.Luffman.*

Publishd May 11.1801, by R.H.Westley, *N°159, Strand, &* J.Luffman, *N°28, Little Bell Alley, Coleman Street.*



grossièreté, qui ne manque pas d'esprit C'est une Tranquillité qui veut quelque chose.
C'est une Tristesse cachée, un repos melancolique un oeil cherchant avec reflexion.

J. 101.97.L.

Clownishness which does not want for sense. It is a tranquility desirous of something It is a concealed grief. A melancholy repose. An Eye on the look out, with reflection.

Drawn by Lavater. *Engrav'd by J.Luffman.*

Publish'd May 11.1802, by R.H.Westley, *N°159, Strand &* J.Luffman, *N°28, Little Bell Alley, Coleman Street, London.*

ce n'est pas une Femme tres Spirituelle, mais bonne, honnette, modeste, bonne Mère de famille.

J.

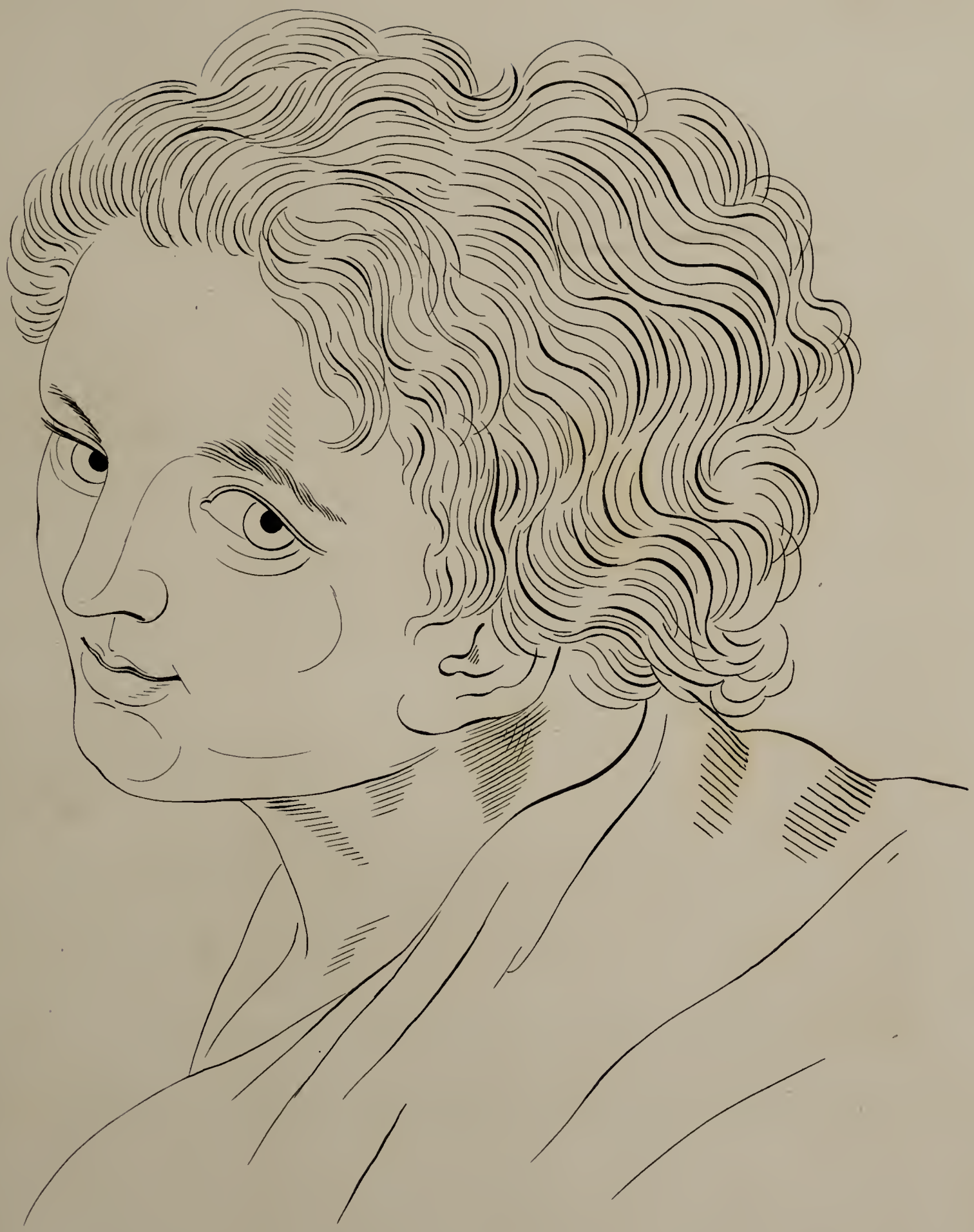
1791.

This is not a woman of wit, but good, virtuous, modest, the good mother of a family.

Engravid by J.Luffman.

Drawn by Lavater.

Publish'd May 11. 1802. by R.H.Westley, *N°159, Strand.&* J.Luffman *N° 28, Little Bell Alley, Coleman Street, London.*

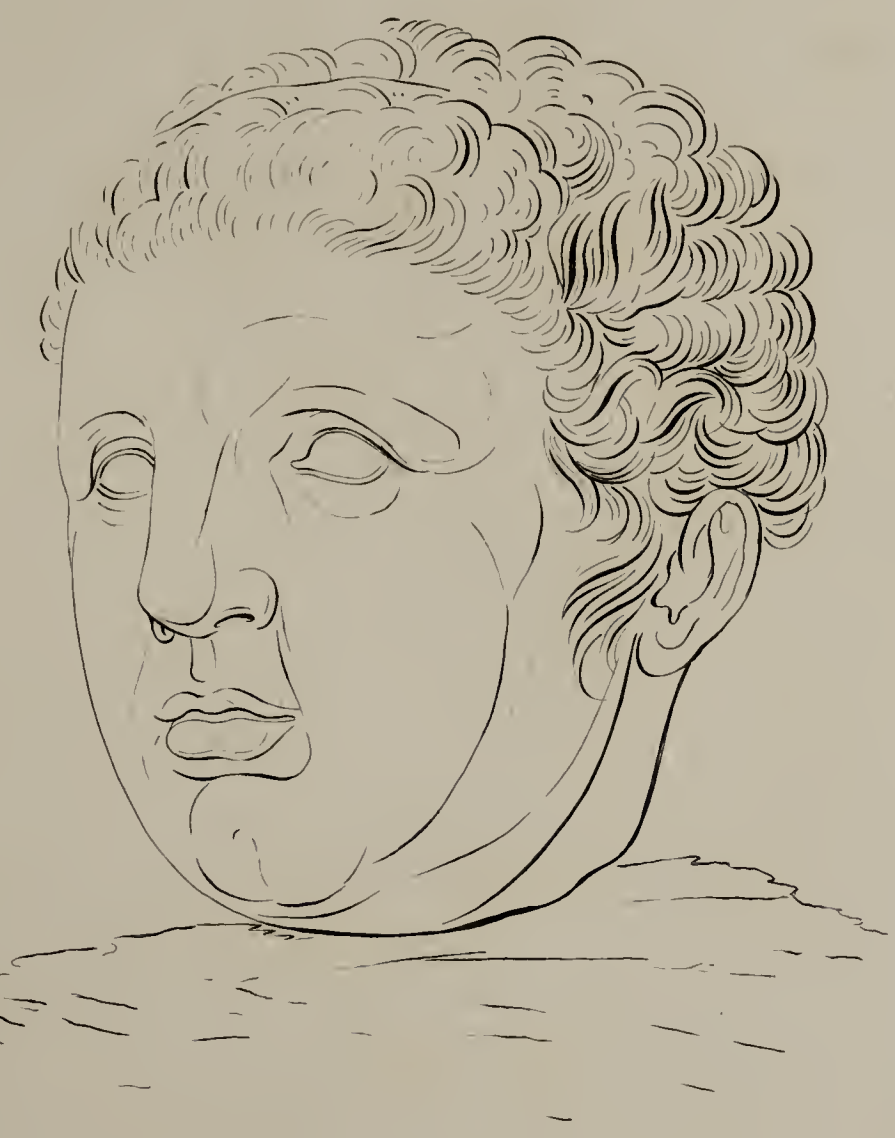


Oeil d'astuce. Séduisant. L'insinuant - l'oeil et l'ensemble -
Le nès. (hors les narines) à beaucoup du jugement. La Bouche est loin de la Sincerité.
1797. L

The Eye is full of cunning, seducing and insinuating. The Nose, is expressive of great judgement and the Mouth, of insincerity.

Drawn by Lavater. *Engravid by J.Luffman.*

Publishid May 11.1802. by R.H.Westley, *N°159, Strand &* J.Luffman, *N°28, Little Bell Alley, Coleman Street, London.*



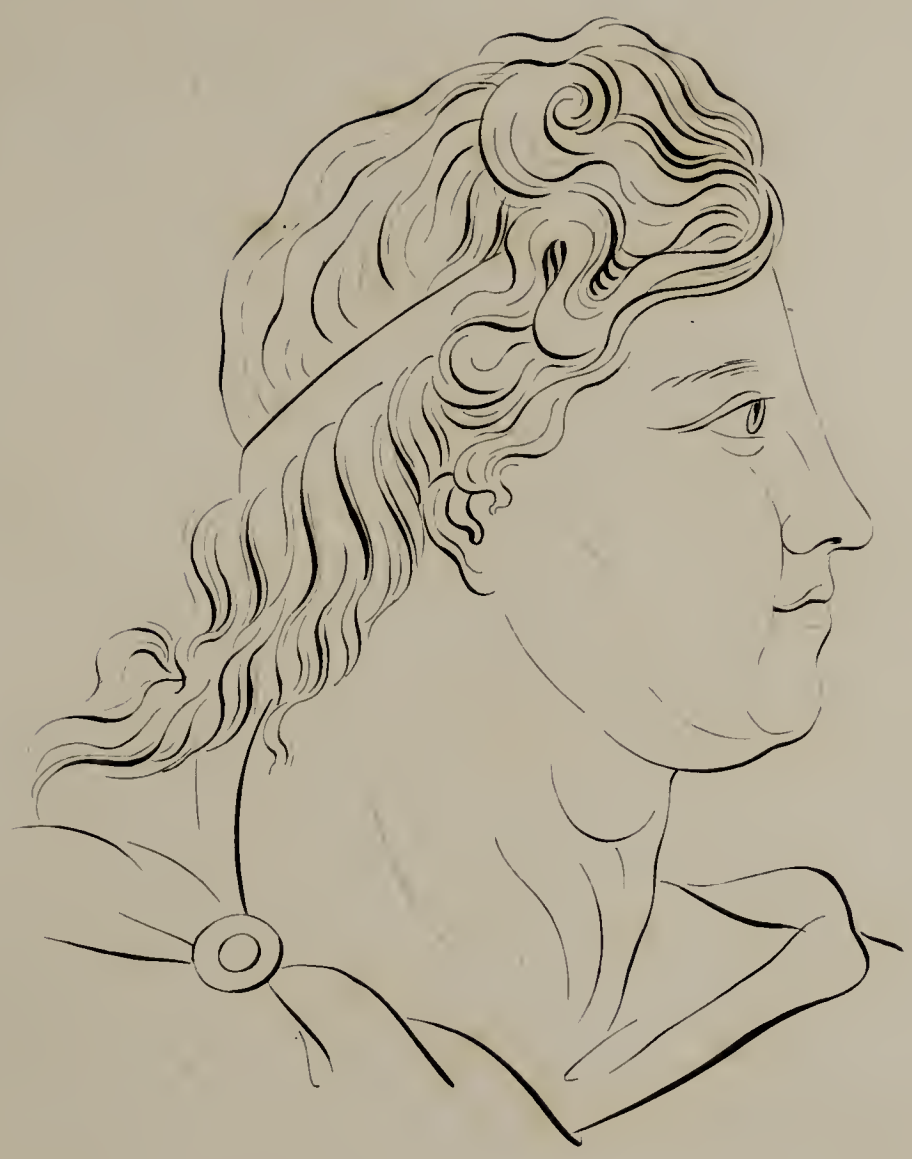
Le Front sans caractere, sans esprit, sans force. Le nez n'est pas Stupide, mais froid.
La Bouche pleine de froideur Les yeux ne promettent pas beaucoup. Le menton grossierement Sensuel.

10.1.97. L:

The Forehead without character, without spirit without force. The Nose is not stupid, but dull. The Mouth is full of indifference. The Eyes do not promise much. The Chin grossly sensual.

Drawn by Lavater. *Engravd by J.Luffman*

Publish'd May 11.1802, by R.H.Westley, *N°.159, Strand &* J.Luffman, *N°.28, Little Bell Alley, Coleman Street, London.*



Le Front sans verité et sans Esprit L'oeil extrêmement faible.
La Bouche bonne et pacifique. Le nez Séparément considere. passablement sage
1. 12.1.97. L.

The Forehead without truth and without spirit. The Eye extremely feeble The Mouth good and pacific
The Nose, separately considered, tolerably wise.

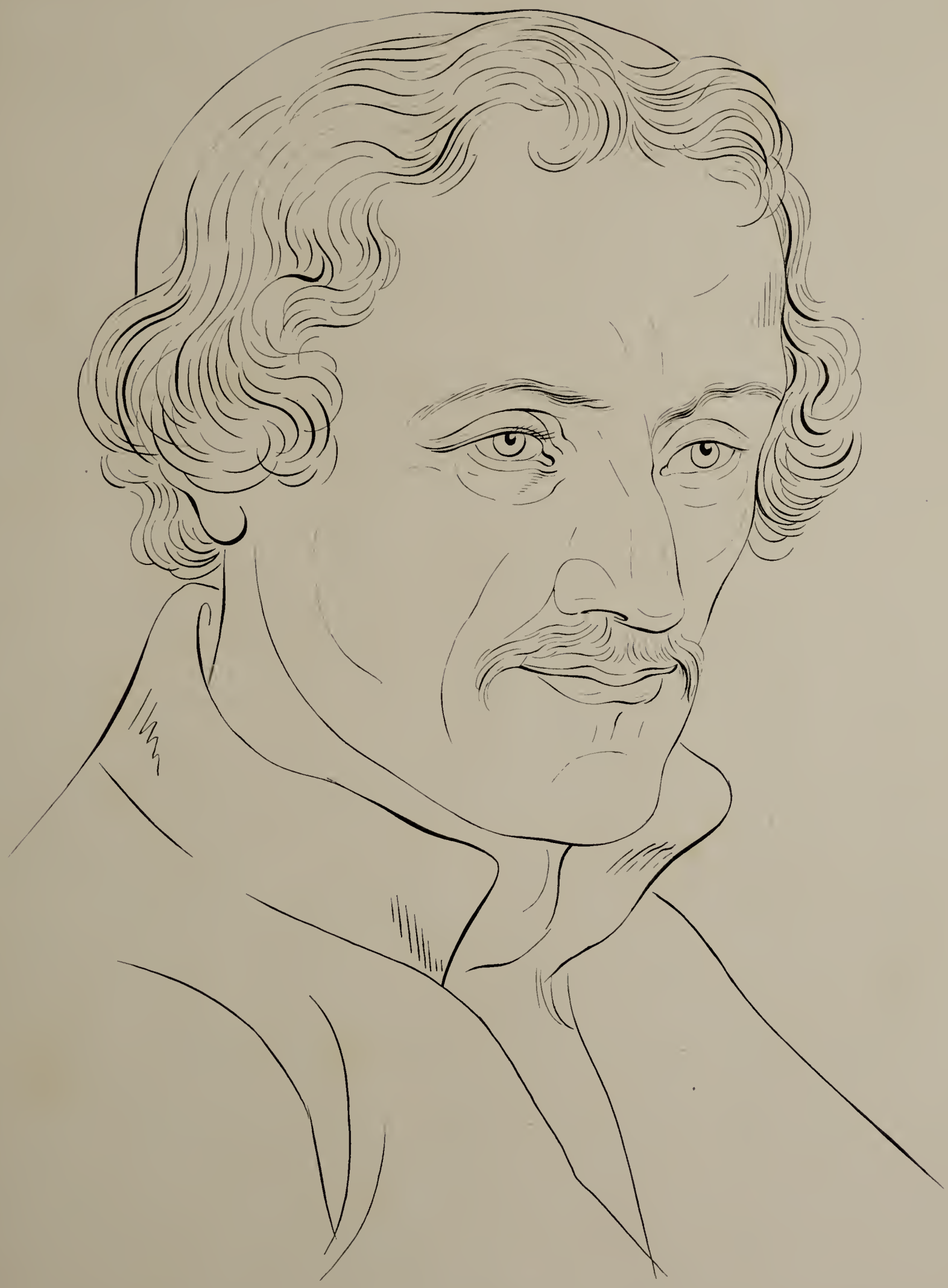
Drawn by Lavater. *Engraved by J. Luffman.*

Published May 11. 1802, by R.H. Westley *N°159, Strand &* J. Luffman *N°28, Little Bell Alley Coleman Street, London.*

Bonhommie, Sensualité modérée, Simple (effet d'un tempérament Sanguin) Sanguinité.
Sans Feu et Energie.
1. 1797 L.

Naturally Good, moderately Sensual, simply Sanguine (the effect of a sanguine temperament)
Without Fire and without Energy.

Drawn by Lavater. *Published May 1. 1802, by R.H.Westley, N° 159. Strand. & J.Luffman. N° 28, Little Bell Alley, Coleman Street.* *Engrav'd by J.Luffman*



Philippe melanchton.

Devot timide Sage. ecoutant méditant. modeste, amateur de l'ordre.

J. 1797. L.

Devout, timid, wise, attentive, contemplative, modest, a lover of order.

Drawn by Lavater. *Engraved by J.Luffman.*

Publish'd May 11. 1802, by R.H.Westley, *N°159, Strand, &* J.Luffman, *N°28, Little Bell Alley, Coleman Street, London.*

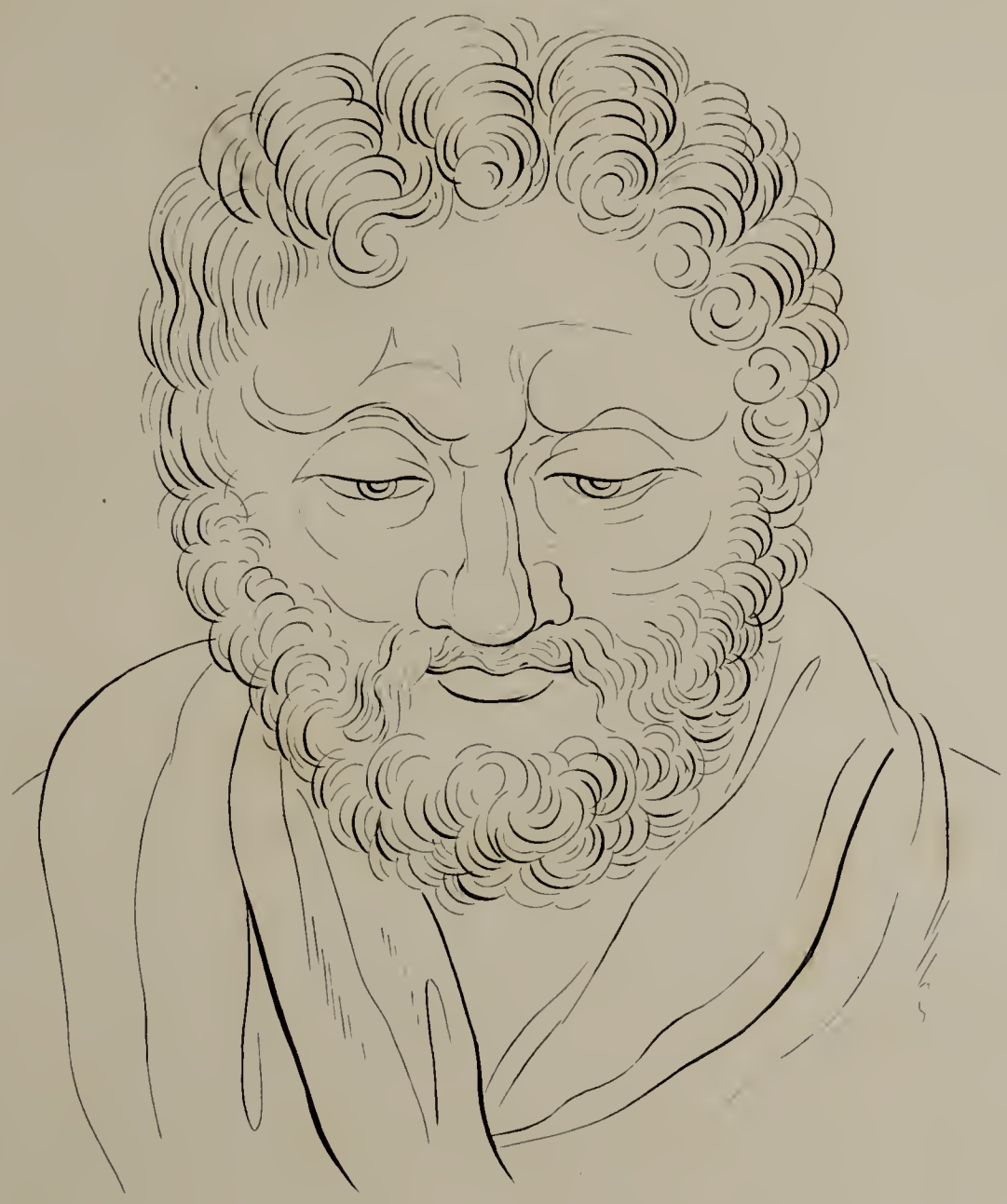
Il y a dela Faibleſſe et de la Timidité dans la Phyſiognomie et dans le maintien
Le Front et l'oeil ſont tres faibles. Le Nez conſideré ſeul eſt plus Sage.
La Bouche eſt conſciencieuſe et paſſablement Sage.

1797.

In the Physiognomy and Countenance there is weakneſs and timidity, The Forehead and the Eye are very weak. The Nose, considered by itself, is more wise. The Mouth is conscientious and tolerably wise.

Drawn by Lavater. *Engrav'd by J.Luffman*

Publish'd May 11.1801, by R.H.Westley, N°159. *Strand, &* J.Luffman, N° 28. *Little Bell Alley, Coleman Street.*



Praegnanter Character.

A strongly marked Character. —

une eppéce de fou qui a l'air penfif fans penfer un Nez plus large, que la Bouche eft toujours une caricature annoncant plus de folie. que de Sageffe. un air de mécontentement et l'abfence d'énergie eft dans les Sourcils et Dans la bouche.

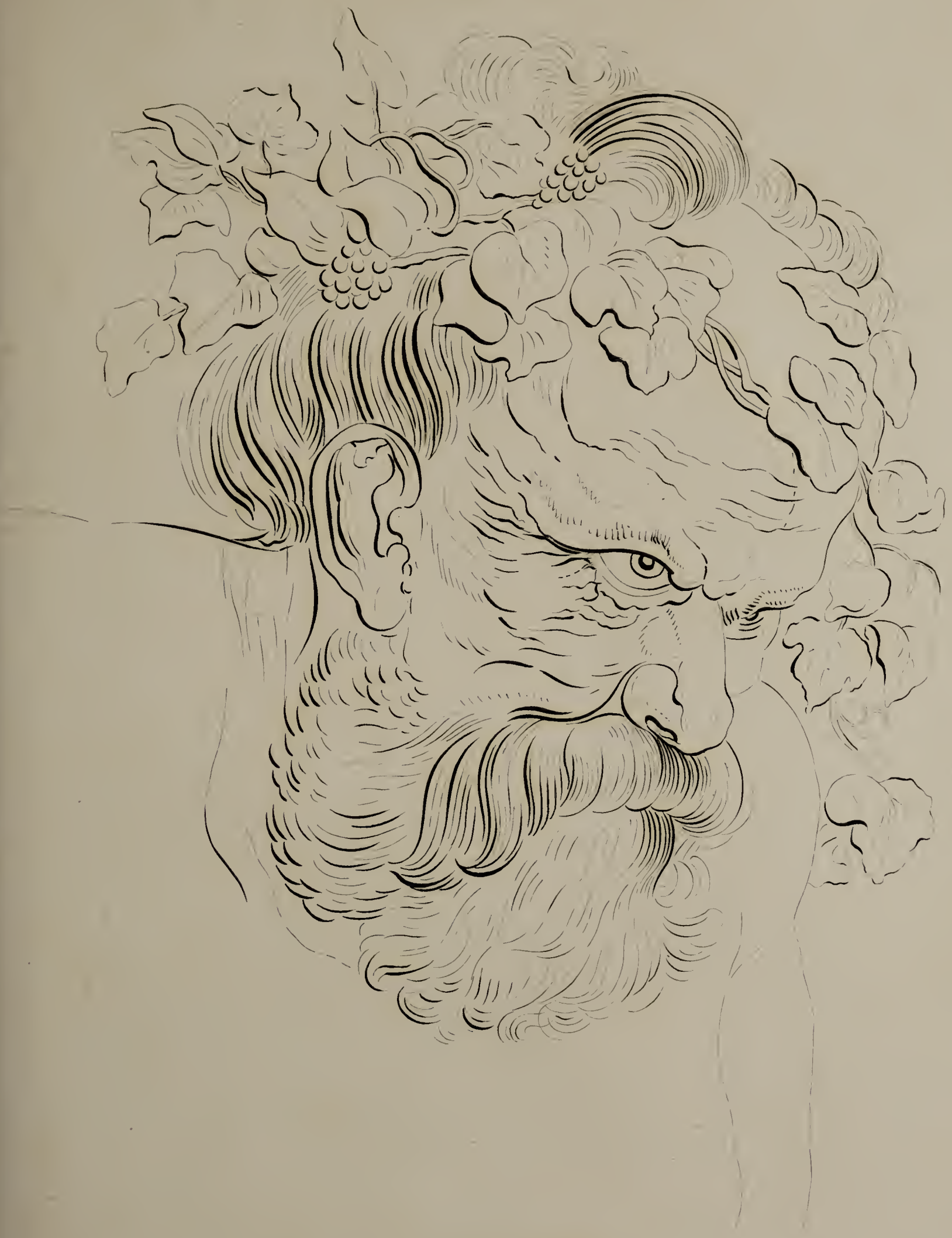
10/97. L

A kind of Madman, who has a thoughtful air without thinking. A Nose larger than the Mouth is always a caricature announcing more folly than wisdom. There is in the Eyebrows and the Mouth an air of discontent, a want of energy.

Engravd by J. Luffman.

Drawn by Lavater

Publish'd May 11. 1802, by R.H.Westley *N°159, Strand &* J.Luffman, *N° 28, Little Bell Alley, Coleman Street, London.*



Crasseste Sinnlichkeit.

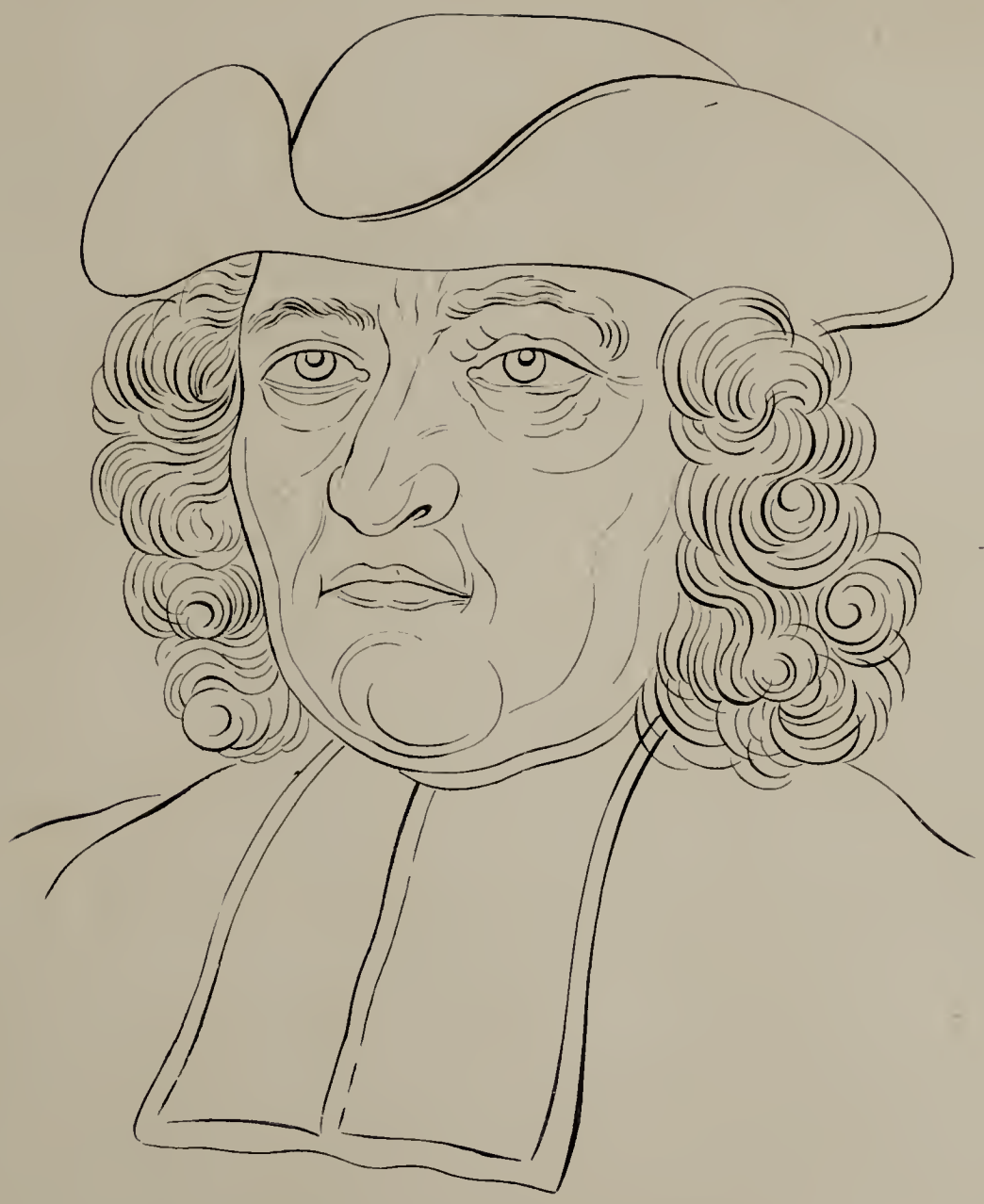
The grossest Sensuality. —

Sensualité grossiere. Dure, impétueuse. onéreuse.

Brutishly Sensual. Hard. Impetuous. Dull.

Drawn by Lawrence. *Engraved by J.Laffman.*

Publish'd May 11. 1802, by R.H.Westley, *N°159, Strand, &* J.Laffman, *N° 28, Little Bell Alley, Coleman Street, London.*



Steife beschränkte Religiosität ohne Liebe.

Formal narrow-minded Religiousness without Charity. —

Religiosité timide. bornée, difficile, Consciencieuse. mais Sans grace et gaieté modeste. moderée, fidelle mais au moins, quant aux yeux fort fuille.

/. 1797.

L.

Timid Religiousness. contracted, scrupulous, conscientious. but without grace and gaiety; modest, Temperate, faithful, but at least, as far as regards the Eyes very unsteady.

Drawn by Lavater.

Engravd by J.Luffman

Publishd May 1. 1802. by R.H.Westley, *N°159. Strand &* J.Luffman, *N° 28, Little Bell Alley, Coleman Street, London.*

Dehmuth. Humilité.

Humility.

C'est ainsi, que l'humilité peut être contourée C'est ainsi, qu'elle ecoute, Elle est sage par le nez et craintive par la bouche. Devote par l'oeil. Respectable par l'ensemble.

It is thus that Humility may be delineated. It is thus that she appears attentive. Her Nose bespeaks wisdom. — Her Mouth timidity. Her Eye devotion. Altogether she is respectable.

Drawn by Lavater. *Engravid by J. Luffman.*

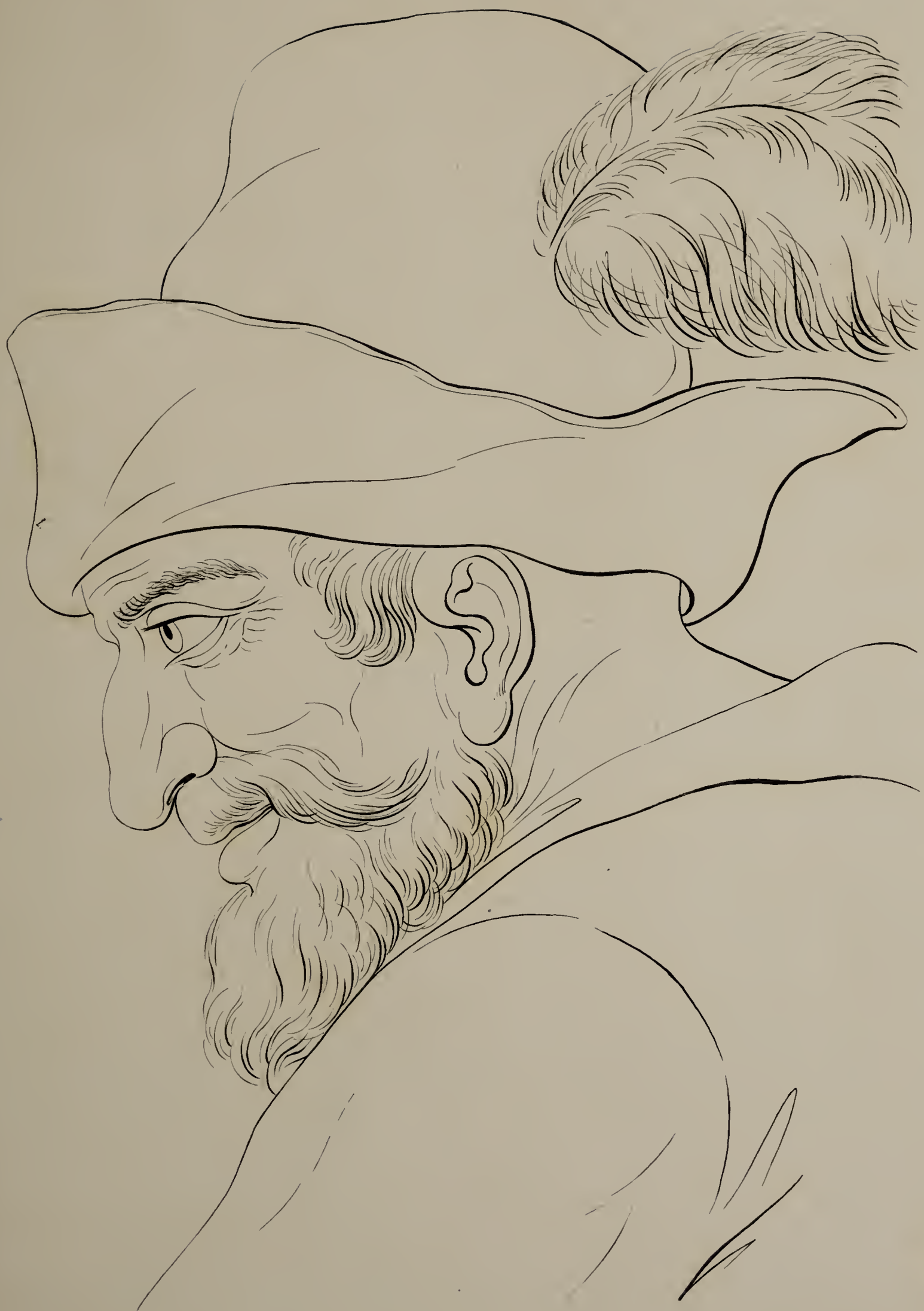
Publishid May 11. 1802 by R.H. Westley *N.o 159, Strand &* J. Luffman, *N.o 28, Little Bell Alley, Coleman Street, London.*

Faibleſſe. Fineſſe de jugement dans l'œil et la bouche. Inclination à l'avarice. L. 10.1.97.

Weakneſs. Delicacy of Judgement in the Eye & Mouth. An inclination to Avarice.

Drawn by Lavater *Engravd by J.Luffman.*

Publishd May 11. 1802, by R.H.Westley, *№159, Strand, &* J.Luffman, *№28, Little Bell Alley, Coleman Street, London.*



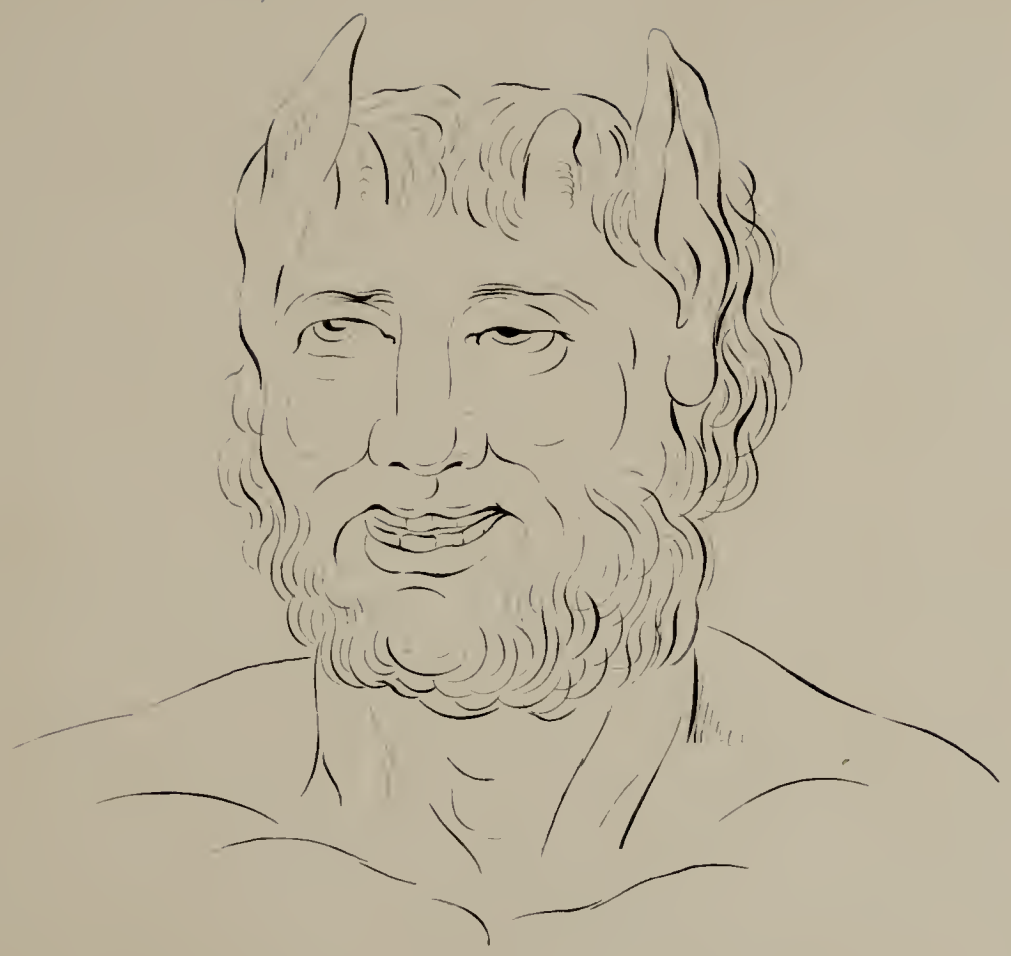
attention interessée, rude, l'esprit tres médiocre, Le nèz voluptueux.

10.f.97.L.

Rude greedy attention, the genius very moderate, the Nose voluptuous.—

Drawn by Lavater. *Engravid by J.Luffman*

Publish'd May 11. 1802, by R.H.Westley, N°159, Strand, & J.Luffman, N°28, Little Bell Alley, Coleman Street, London.



Brutalite Sensuelle. Finesse grossiere, qui n'a pour but que la jouissance grossiere. astuce. _ bornée à peu d'objets.

./. 10.1.97.

Sensual Brutality, coarse cunning which aims only at coarse enjoyment: Craftiness. Confined to few objects.

Drawn by Lavater. *Engrav'd by J. Luffman*

Publish'd May 11. 1802, by R.H. Westley, *No. 159. Strand &* J. Luffman, *No. 28, Little Bell Alley, Coleman Street.*

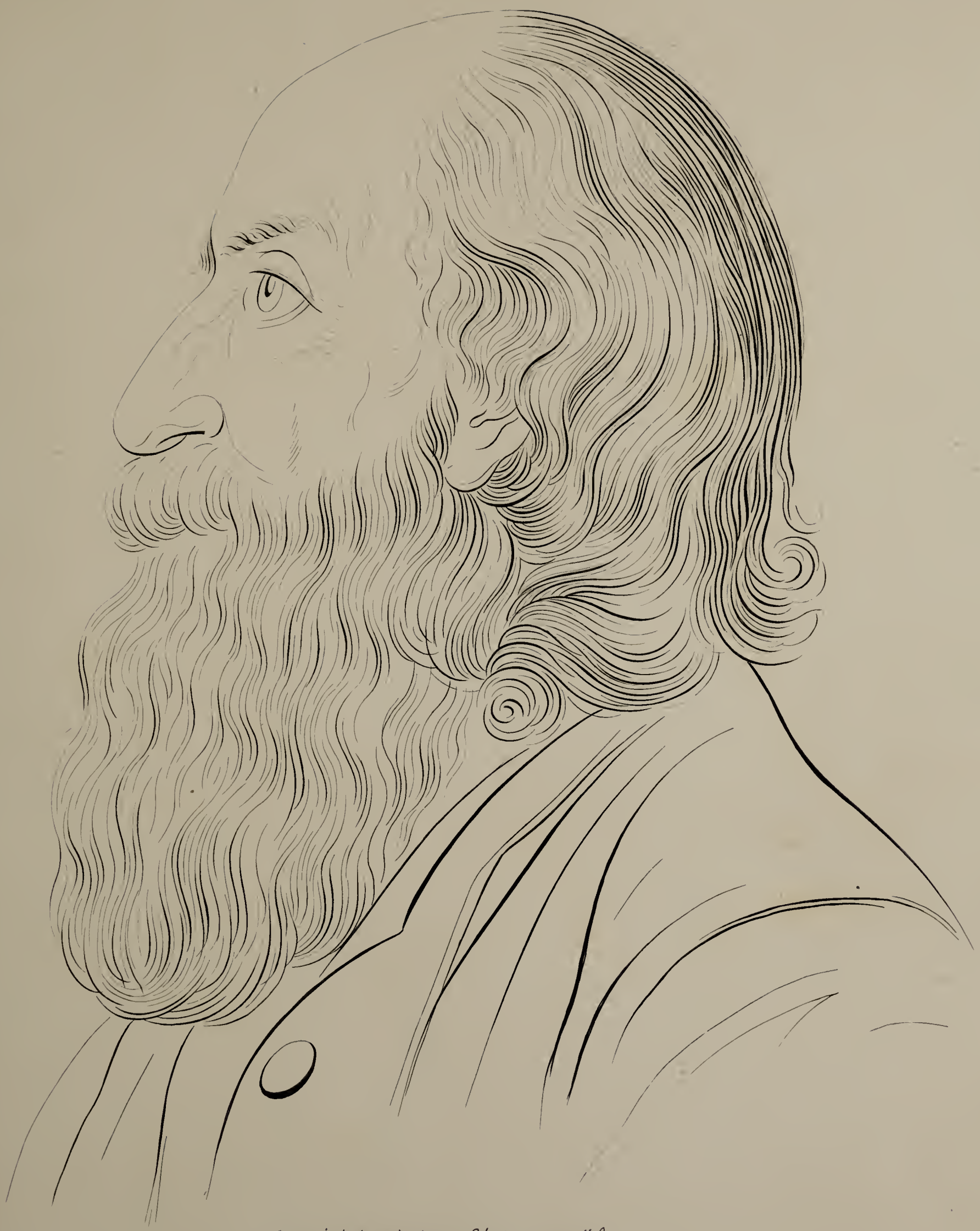
Faiblesse et entêtement Dans le Front. Folie dans l'oeil. Sensualité Dans le nez. Et plus encore Dans la bouche.

J. 1797. L.

Feebleness and Infatuation in the Forehead, Folly in the Eye, Sensuality in the Nose and still more in the Mouth.

Drawn by Lavater. *Engravd by J.Luffman.*

Publishd May 11. 1802. by R.H.Westley, *N°159. Strand &* J.Luffman, *N°28. Little Bell Alley. Coleman Street.*



Gemeinheit mit einem Schein von Grösse.

Meanness with the appearance of Greatness.

Vous croyez au premier Coup d'oeil, qu'il y a quelque chose d'extraordinaire; il y a très peu.
La chevelure est plus Sage que le nez.

You think at first sight, there is something extraordinary; there is very little. There is more wisdom in the Hair than in the Nose.

Drawn by Lavater *Engravid by J.Luffman.*

Publish'd May 1 1802, by R.H.Westley, *N.o 159, Strand, &* J.Luffman, *N.o 28, Little Bell Alley Coleman Street, London.*

Stupidité naturelle et incurable. La position Du front marque l'impossibilité radicale.
L'oeil est faible et sans esprit. La Bouche est capitalement bête et pas moins le menton.
1797. L.

Natural and incurable Stupidity. The position of the Forehead marks a radical impossibility. The Eye is weak and without spirit. The Mouth is completely stupid, not less so, the Chin.

Drawn by Lavater. *Engraved by J.Luffman.*

Publish'd May 11, 1802, by R.H.Westley, *N°159, Strand &* J.Luffman, *N°28, Little Bell Alley, Coleman Street. London.*

L'oeil plein de dureté, considéré avec les rides, qui en sortent. Dans la Bouche froide malice — L'ensemble — D'un Bonvivant, sans amour, sans modestie sans chasteté.

L. V. 1797.

The Eye considered with the wrinkles that proceed from it, full of hardness. In the Mouth cold malice. —

The whole exhibits a Bon-vivant without either love, modesty or charity.

Drawn by Lavater. *Engraved by J.Luffman.*

Published May 1. 1802. by R.H.Westley, *N°159. Strand &* J.Luffman, *N°28. Little Bell Alley Coleman Street, London.*

Dummheit ohne Bosheit.

Dulneſs without Wickedneſs.

Le Front l'oeil et la bouche Sont sans esprit, Sans jugement Sans energie.
La Bouche est bonne. Le nèz est plus sage que le front et le reste.

The Forehead, the Eye and the Mouth are without spirit, judgement or energy. The Mouth is good. The Nose is more wise than the Forehead, or the other parts

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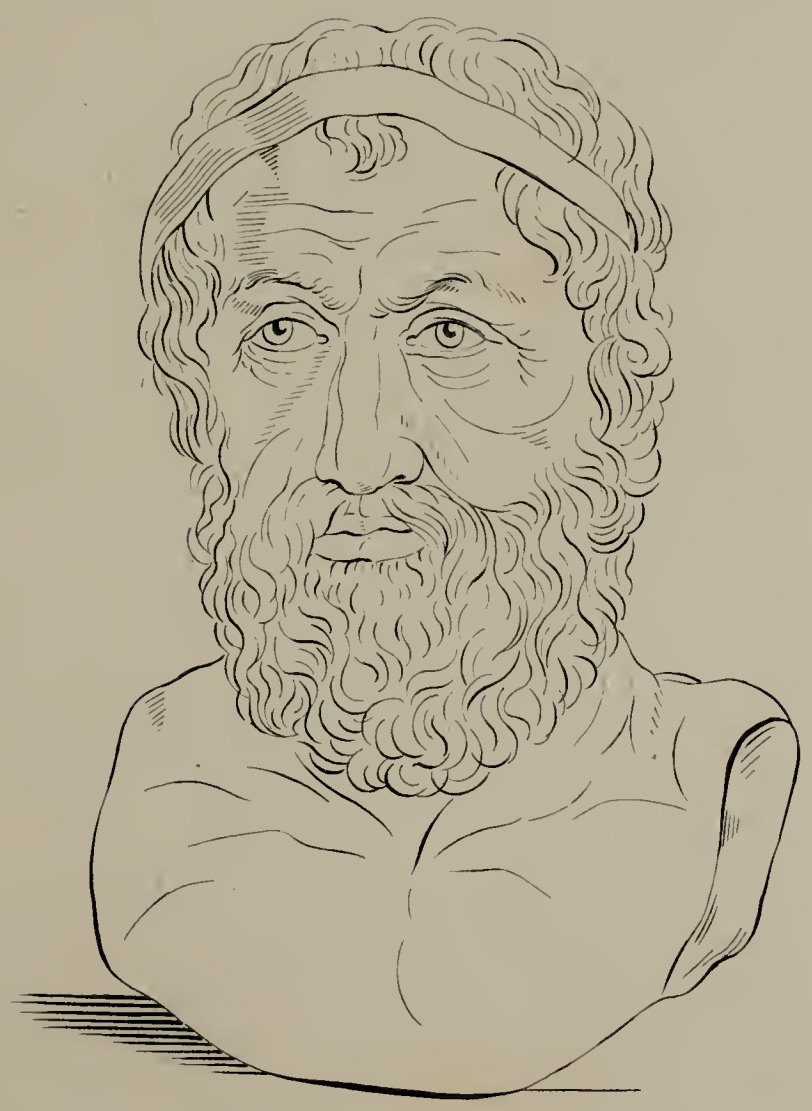
Publish'd May 11, 1802. by R.H.Westley, *№ 159, Strand &* J.Luffman, *№ 28, Little Bell Alley, Coleman Street, London.*



un Tête pleine de forces indeterminees. Le nez est plus Sage, que les yeux.
La Bouche a quelque chose de méprisant, d'indolent, de disgracieux
cést un homme difficile à traiter

10.1.97.L

A Head full of undetermined strength. The Nose is more wise than the Eyes. The Mouth partakes of Disdain, of indolence, of the disagreable. — This is a man difficult to discourse upon.

Drawn by Lavater. *Engrav'd by J.Luffman.*

Publish'd May 1 1802, by R.H.Westley, *N°159, Strand &* J.Luffman, *N° 28, Little Bell Alley, Coleman Street.*

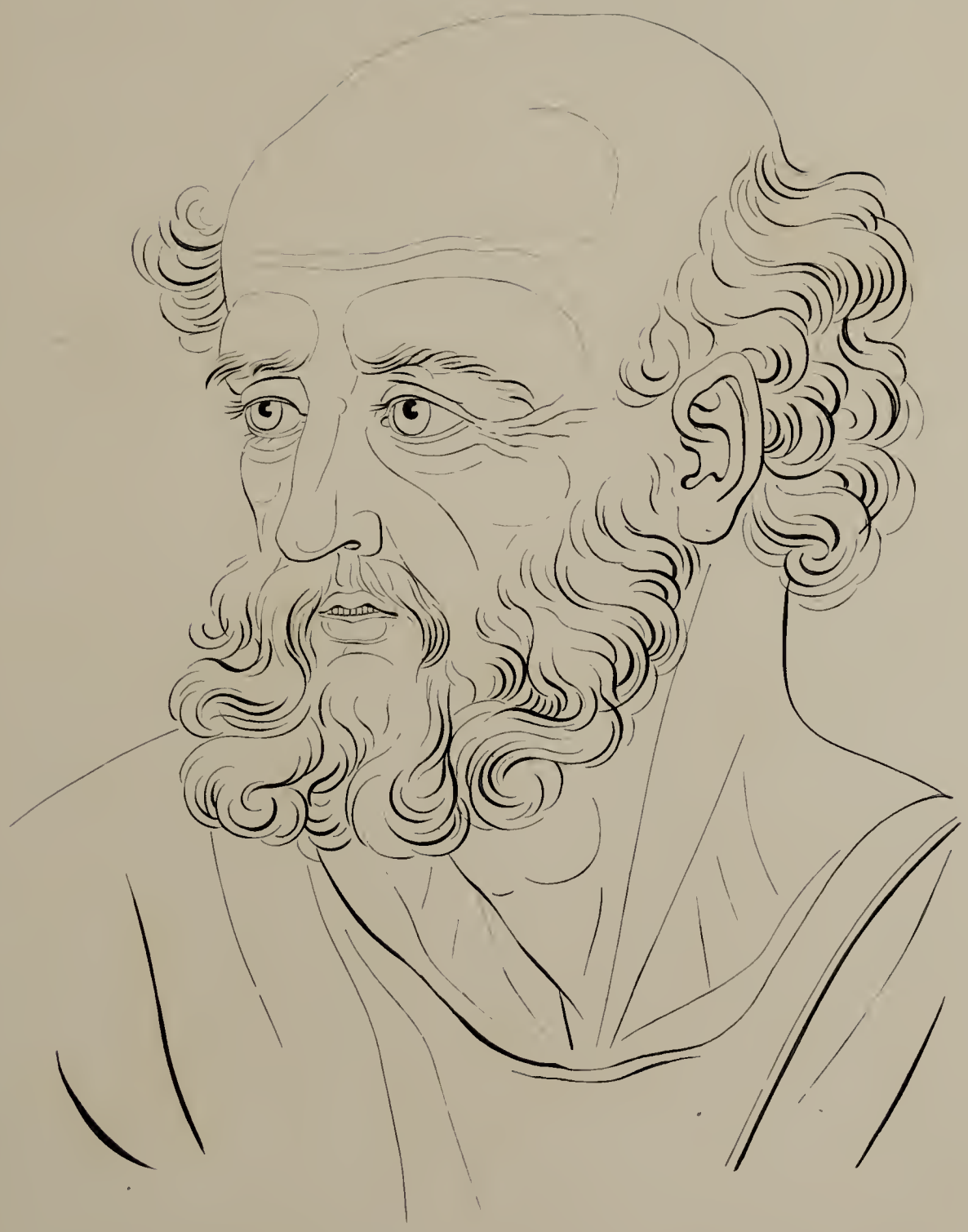
Faiblesse qui prie Sincerement, mais Sans esprit et Sans energie
L'oeil eſt un peu trop grand. Le nez neſt pas mauvais. Le Front nieſt pas d'accord avec l'oeil.
Il Soufre peu, et Sa Soufrance eſt melée d'eſperance.
1797

Weakness. He prays sincerely, but without spirit and without energy.—The Eye is rather too large. The Nose is not bad.

The Forehead does not accord with the Eye.— He suffers little and his suffering is mixed with hope.

Drawn by Lavater. *Engravd by J. Luffman*

London, Publish'd May 11, 1802, by R.H.Westley, *N°159, Strand &* J.Luffman, *N°28, Little Bell Alley, Coleman Street*



Staunen nicht unedler Furcht.
Frömmigkeit

Start not at ignoble fear. – Innocence.

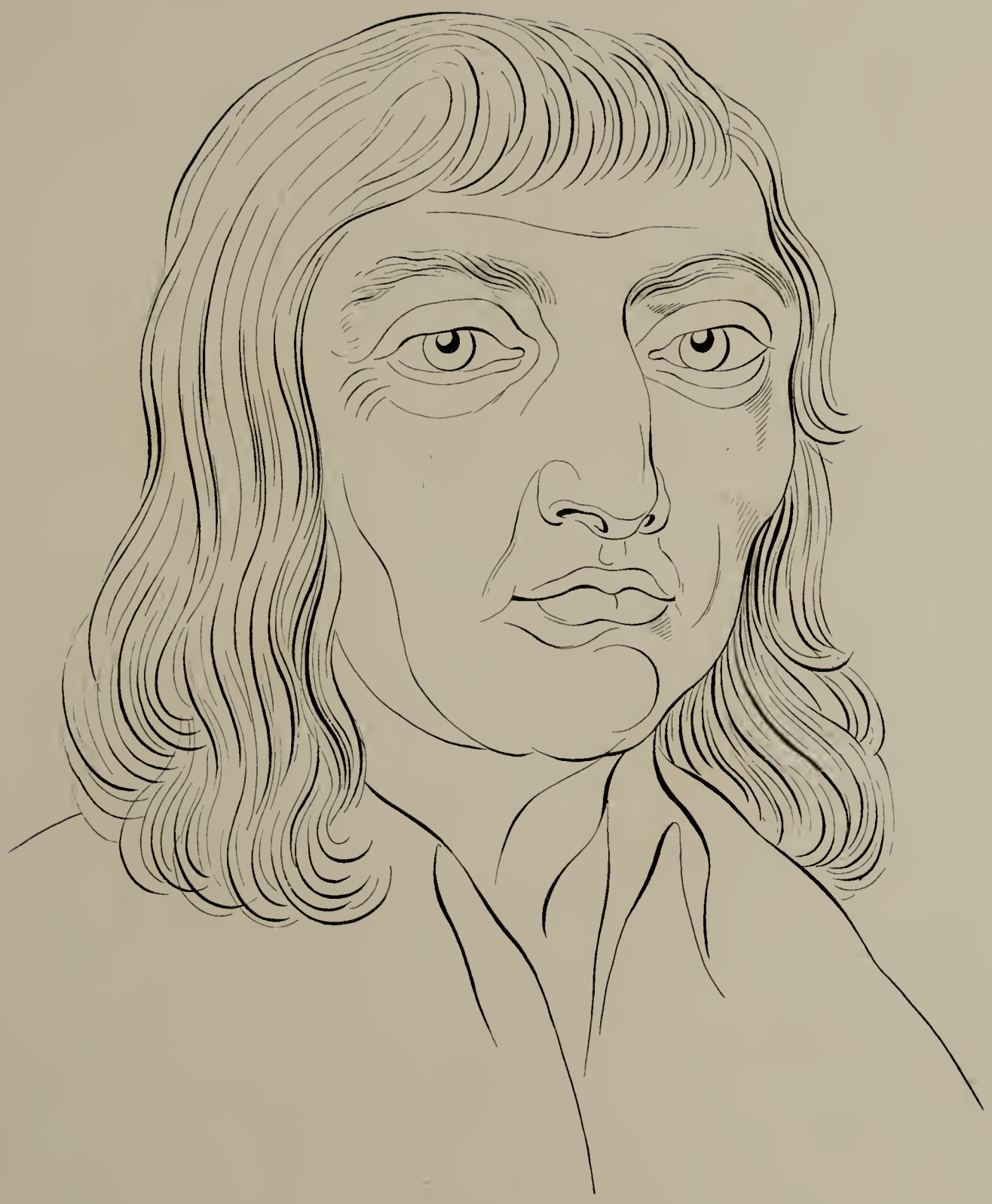
attention mêlée de Dévotion – et de Crainte Superstitieuse
Honnêteté, et Reflexion Sans genie. un Ensemble harmonieux.

10·1·97 L

Attention mixed with devotion and superstitious fear: Honesty and reflection without genius. – The whole harmonious.

Drawn by Lavater. *Engrav'd by J.Luffman.*

London, Publish'd May 11. 1802, by R.H.Westley *N°159, Strand &* J.Luffman, *N°28, Little Bell Alley, Coleman Street.*



Melancolie phlegmatique. – Le nez ne manque pas de jugement; mâle et juste. Le contour marque la Disposition à la Melancolie. La bouche n'est pas folle, mais Seche, froide et tient au mepris.

10.1.97.L

Phlegmatic melancholy. – The Nose is not wanting in judgement; masculine and just. The contour marks a disposition to melancholy. The Mouth is not foolish, but dry, cold and tending to deceit.

Drawn by Lavater. *Engravd by J.Luffman.*

Published May 11. 1802, by R.H.Westley, *N°159, Strand &* J.Luffman, *N°28, Little Bell Alley, Coleman Street, London.*

Le Front faible. L'oeil rêve et sans esprit. Le nez d'un Enfant. La Bouche timide.

Le menton bon et modeste.

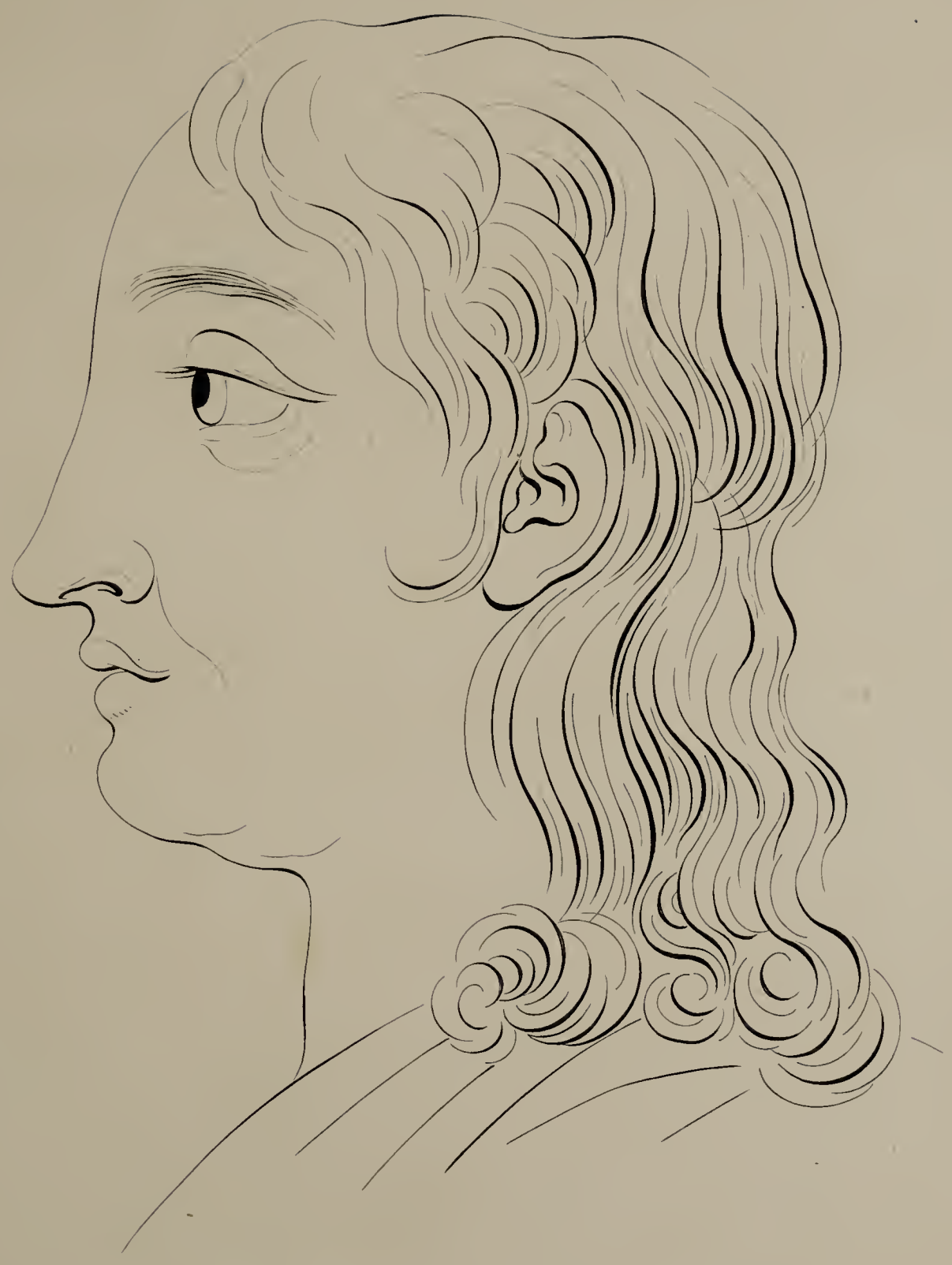
/. 12.1.1797 L.

The Forehead weak. The Eye pensive and without spirit. The Nose childish. The Mouth timid.

The Chin good and modest.

Drawn by Lavater. *Engrav'd by J. Luffman.*

Publish'd May 11, 1802, by R. H. Westley, *No. 159, Strand, &* J. Luffman *No. 28, Little Bell Alley, Coleman Street.*



Le front sans esprit. Le nez pris a part, passablement sage. La bouche est faible, comme l'oeil. L'ensemble timidité sans aucune force.

The Forehead is without spirit. The Nose, taken separately, tolerably wise. The Mouth and the Eye are weak. The whole timidity without strength.

Drawn by Lavater. *Engrav'd by J. Luffman.*

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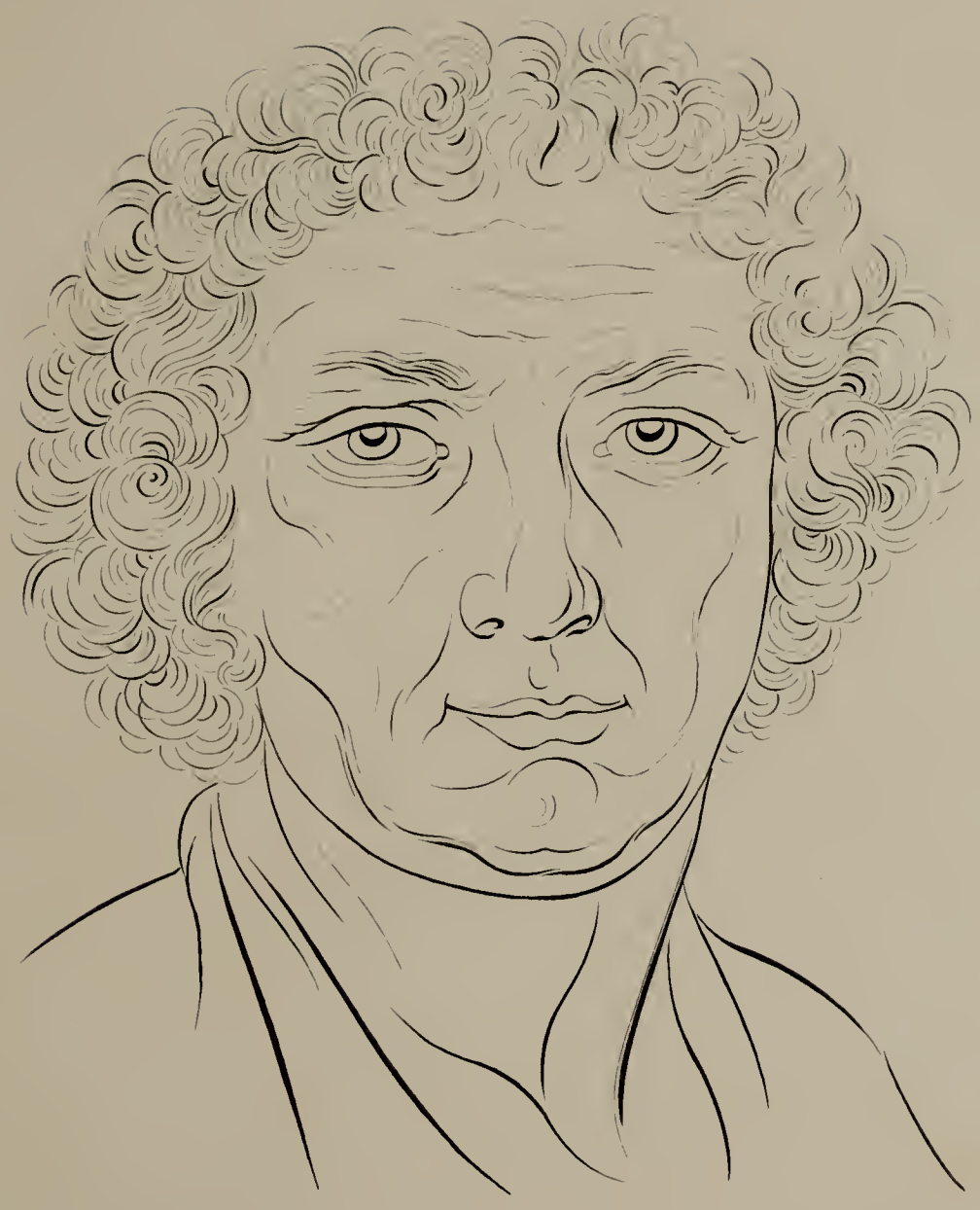


Bonsens mit Festigkeit.

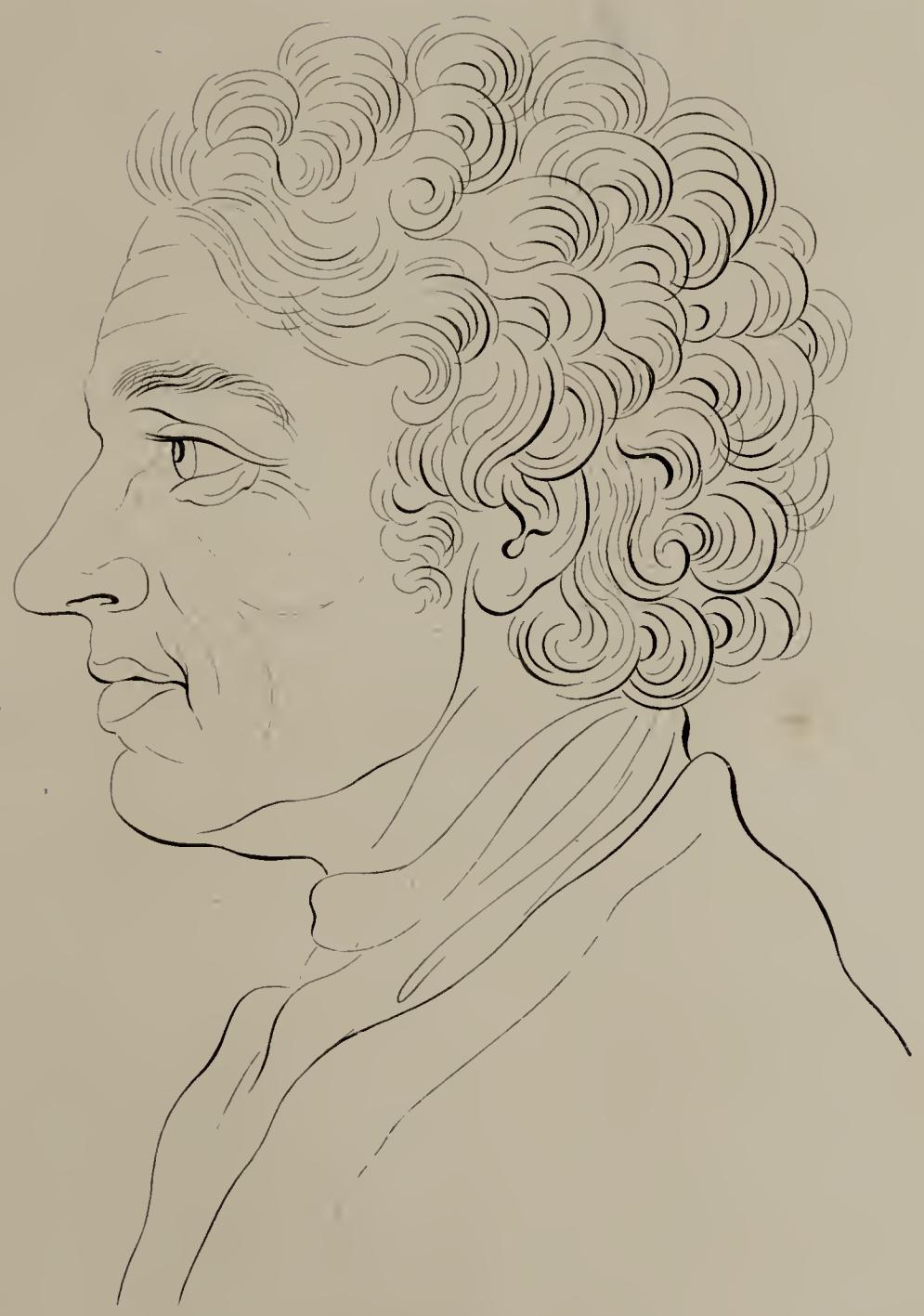
Good sense with Firmness.

Bonsens, Bonhumeur, activité prompte, facilité de se tirer d'affaire. Fermeté joyeuse.

Good sense. Good humour, prompt activity, happy in settling differences. Firm. Cheerful.

Drawn by Lavater. *Engrav'd by J.Luffman.*

Publish'd May 11. 1802, by R.H.Westley, *N°159, Strand, &* J.Luffman, *N°28, Little Bell Alley, Coleman Street, London.*



Kluge, nicht grosse activitæt.

Prudence, not very active.

Sans le front peu Spirituel. L'oeil, le nez, la Bouche, le menton
font voir un homme prudent, actif et riche en bon Conseils.

J.

12/.1797. L

Without the Forehead but little spiritual The Eye, the Nose, the Mouth, the Chin shew a man prudent, active and rich in good advice.

Drawn by Lavater *Engrav'd by J.Luffman*

Publish'd May 1, 1802, by R.H.Westley N°159. Strand & J.Luffman, N°28 Little Bed Alley Coleman Street

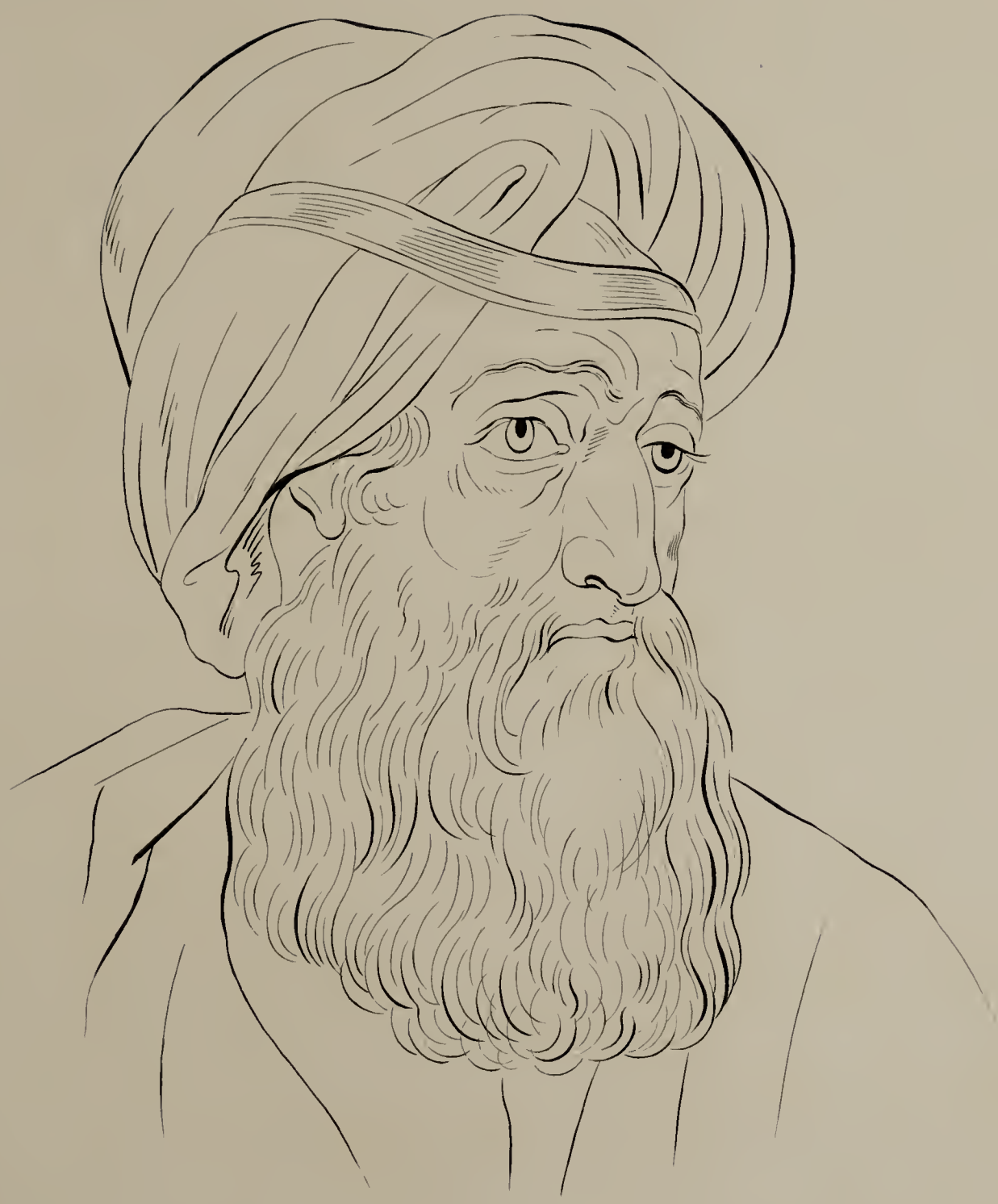
Quoique d'après Raphaël - Sans vérité, Sans caractère, si non de Desir pieux.

10.1.97.L.

Although after Raphael, without truth, without character, if not of pious desire.

Drawn by Lavater. *Engraved by J.Luffman.*

Published May 11.1802, by R.H.Westley, *N°159 Strand &* J.Luffman, *N° 28, Little Bell Alley, Coleman Street.*



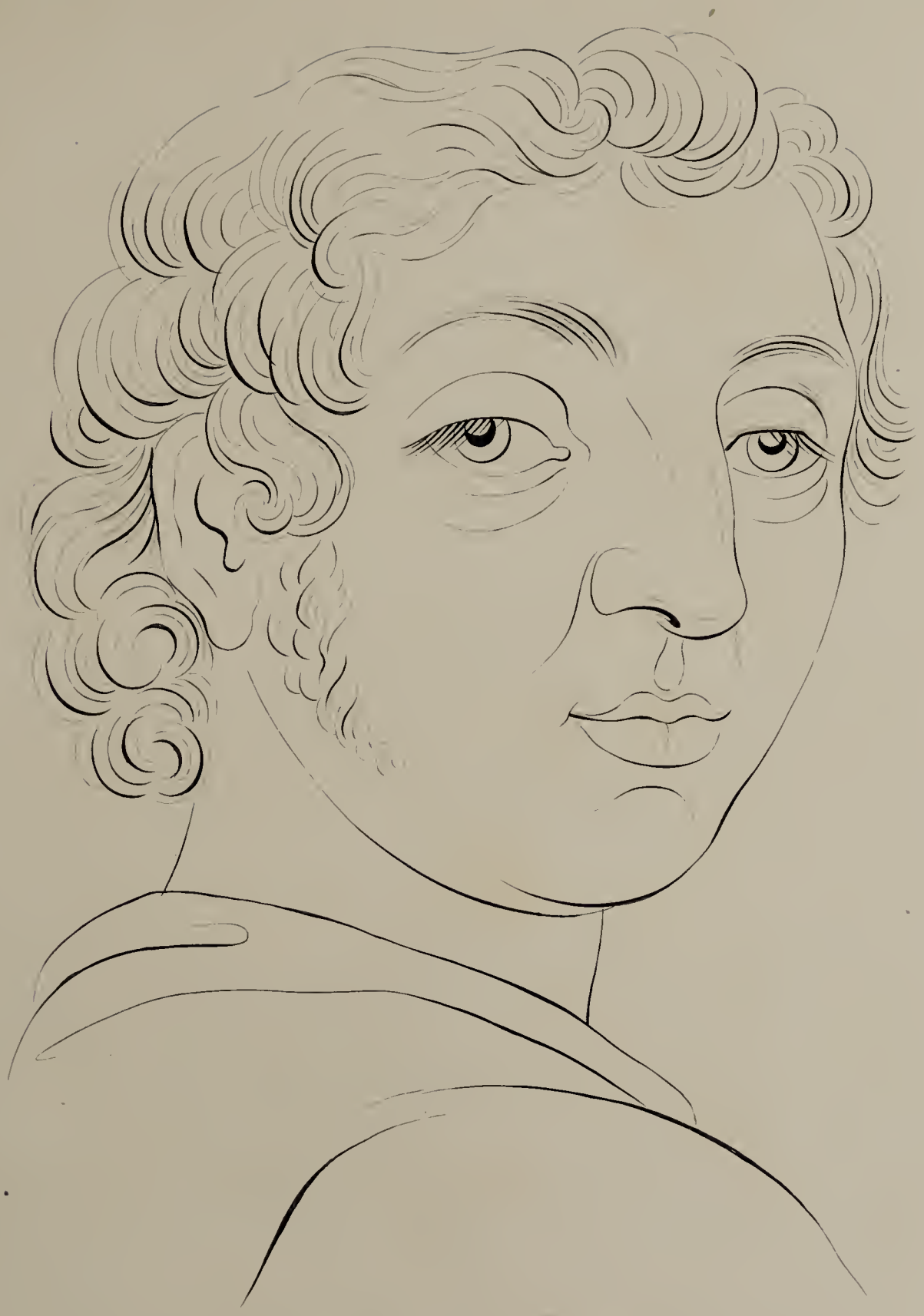
Prudence mêlée de faiblesse et de Soupçon. Les yeux ne sont pas justement dessinés. Le Nez aime à jouir et à se reposer sur la jouissance Sensuelle. La Bouche est timide et reflechissante.

J. 1797. L

Prudence mixed with weakness and suspicion. — The Eyes are not justly designed. The Nose loves to enjoy and repose on sensual pleasures. The Mouth is timid and reflecting.

Drawn by Lavater *Engrav'd by J.Luffman.*

Publish'd May 1 1802, by R.H.Westley, *N°159, Strand &* J.Luffman, *N°28, Little Bell Alley, Coleman Street, London.*



Keüschheit eines sehr sanguinischen.

Cunning. *Sanguine.*

Un homme extrêmement sanguin et voluptueux, qui pense à la Chasteté. Il détourne les yeux des objets séduisans Il ne manque pas d'esprit mais le physique luisait oublier souvent son devoir.

10.1.97.L

A man extremely sanguine and voluptuous, who has an idea of chastity. He turns aside his eyes from seducing objects. He does not want for understanding but his temperature often makes him forget his duty.

Drawn by Lavater. *Engravd by J.Luffman*

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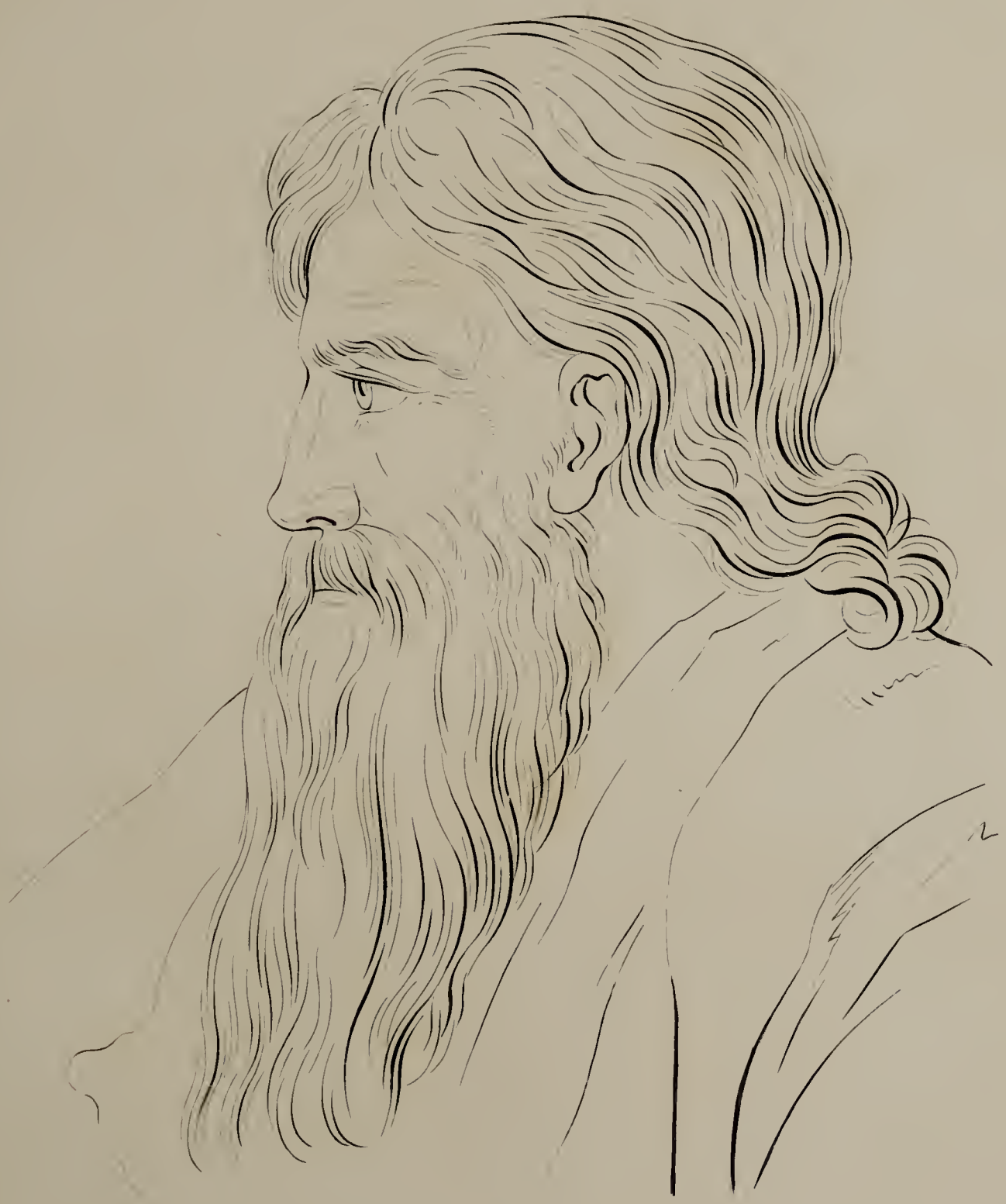

ce Profil a l'air de grandeur et il est tres peu qui l'élève au dessus du commun du Bonsens
un peu au dessus de l'ordinaire cést le Nèz. L'oeil est tres ordinaire ainsi le Front. Il n'est pas profond.
La Bouche est Sans caractère. et la Barbe est trop belle pour la Tête et pour la bouche.

J. 1797 L

This Profile has the air of greatness and it is very little that raises it above the level of good sense. The Nose is a little above mediocrity. The Eye is very ordinary as also the Forehead. It is not profound. The Mouth wants character and the Beard is too handsome for the Head and Mouth.

Drawn by Lavater. *Engravd by J.Luffman.*

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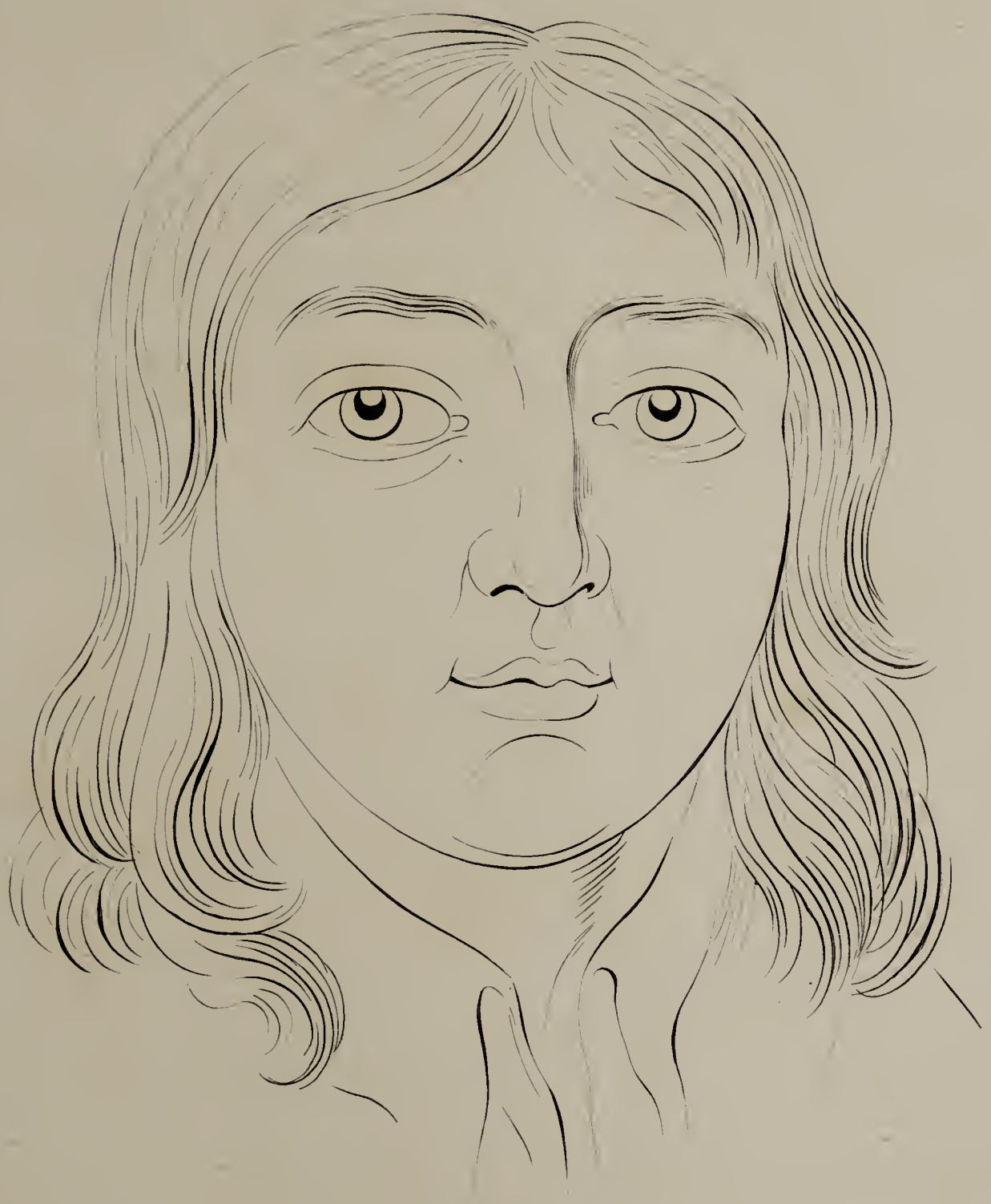


Bonhommie, innocence, Froideur. Le nez est plus Sage, et plus delicat que les yeux.
La Bouche est le Siege de l'innocence froide. cette Tête n'entreprendra rien de mal rien de grand;
Elle incline à la passivité toujours tranquile.

10.1.97 L.

Goodnature. Innocence. Indifference. The Nose is more wise and more delicate than the Eyes. The Mouth is the seat of torpid innocence. This Head will not undertake any thing either bad or great. It inclines to a passiveness ever tranquil.

Drawn by Lavater. *Engravd by J.Luffman.*

Publishid May 11.1802 by R.H.Westley, *N°152, Strand &* J.Luffman, *N°28, Little Bell Alley, Coleman Street, London.*

D'apres Raphaël.

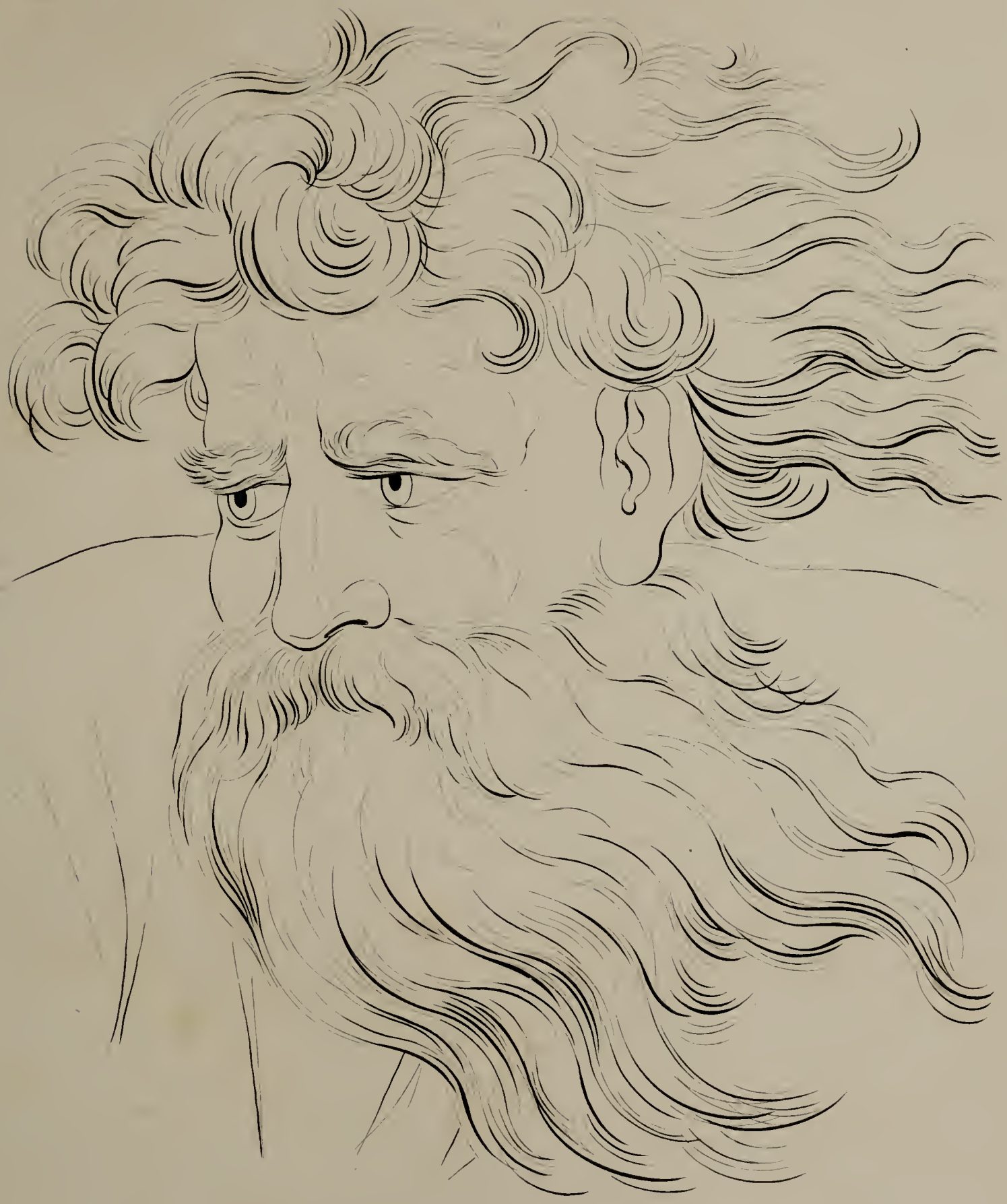
After Raphael.

Drawn by Lavatr *Engravd by J.Luffman.*

Il eſt quelque Dignité quelque choſe d'apoſtolique dans l'enſemble et dans le viſage. Il y a du caractère.
L'oeil n'eſt pas tout a fait ſi ſage que le front et le nez. 1797.

There is some dignity, something apostolic in the whole figure, and in the countenance there is something of character. The Eye is not so wise as the Forehead & Nose.

Publish'd May 11. 1802, by R.H.Westley, *N°159. Strand, &* J.Luffman, *N° 28. Little Bell Alley, Coleman Street. London.*



Prophetischer Ernst und Gebietende Unerbittlichkeit.

Prophetic seriousness and apparent inexorableness.

D'après Raphaël.

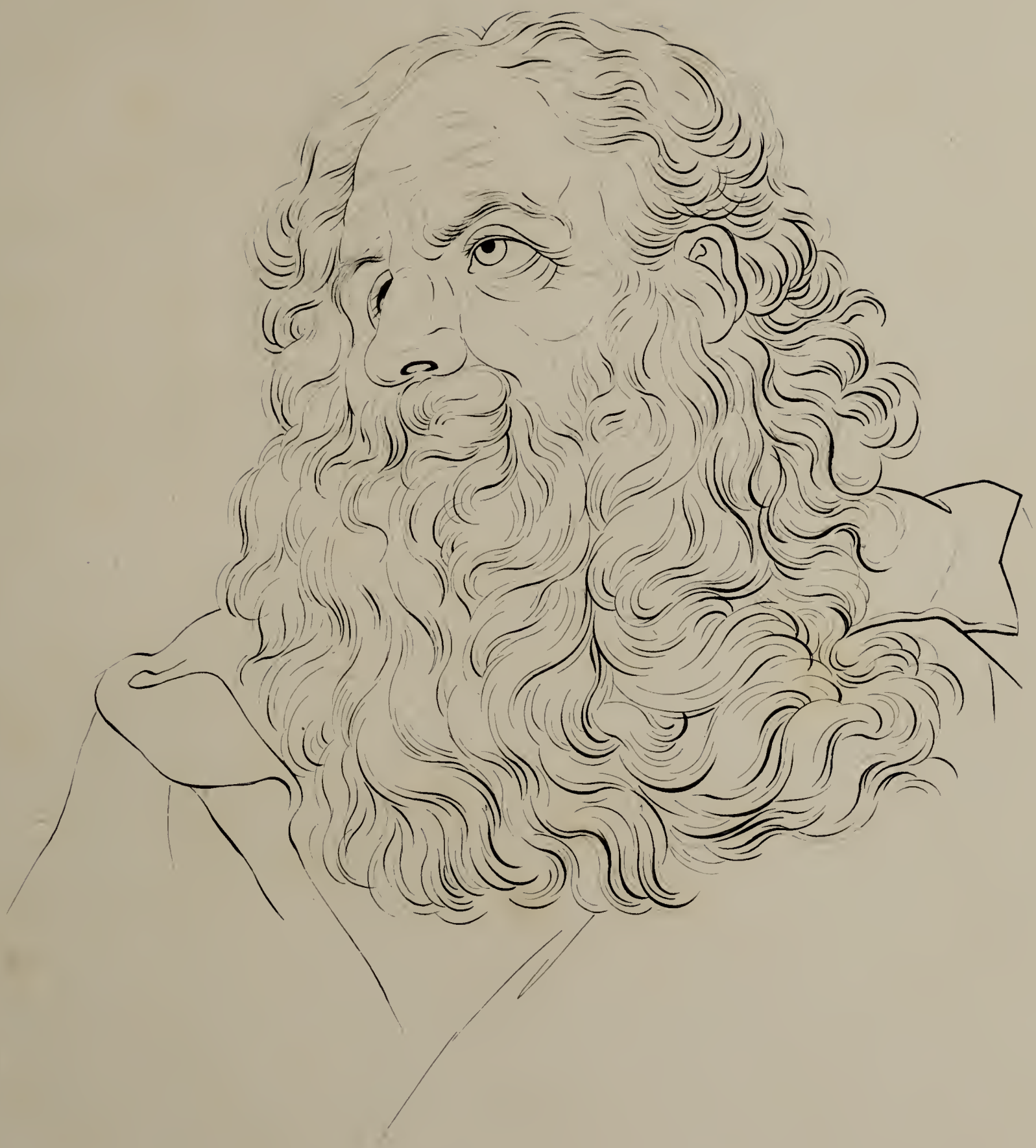
After Raphael.

Les yeux pénétrans et immobiles. Les Sourcils Colérés. un nez ferme et dominant le Front dur et toujours resistant; Les cheveux manierés ./. 10./.97.L.

The Eyes penetrating and immoveable, the Eyebrows choleric, the Nose firm & commanding, the Forehead hard and always forbiding, the Hair characteristic.

Drawn by Lavater. *Engrav'd by J. Luffman*

Publish'd May 11 1802, by R.H.Westley, No. 159, Strand & J.Luffman, No. 28, Little Bell Alley, Coleman Street.



une Tête pleine de force, de pieté d'attention, sans précision, douceur, agrement.

7. 10/97 L.

A Head full of vigour, piety, attention, without exact distinction, sweetness, harmony.

Drawn by Lavater *Engrav'd by J. Luffman*

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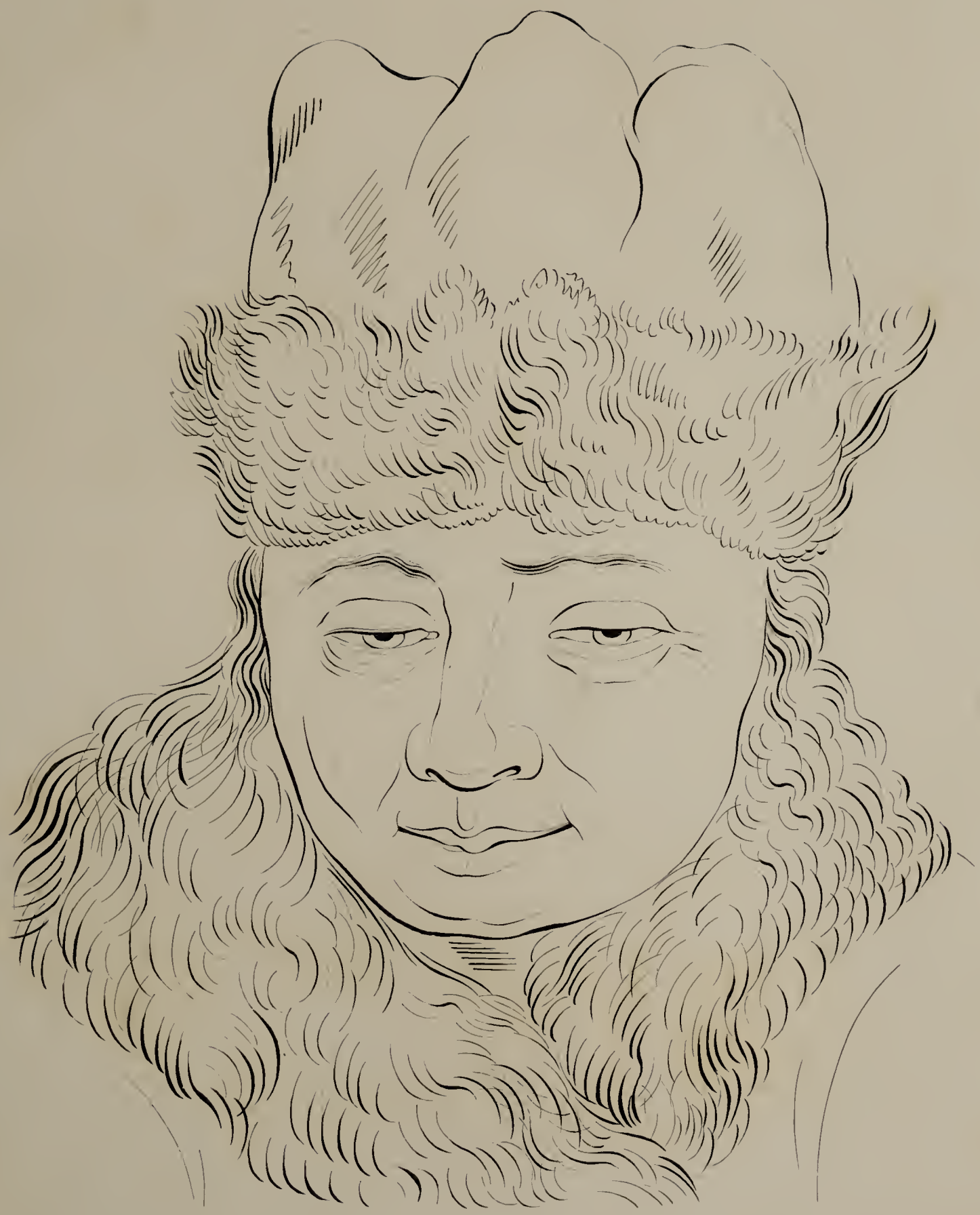


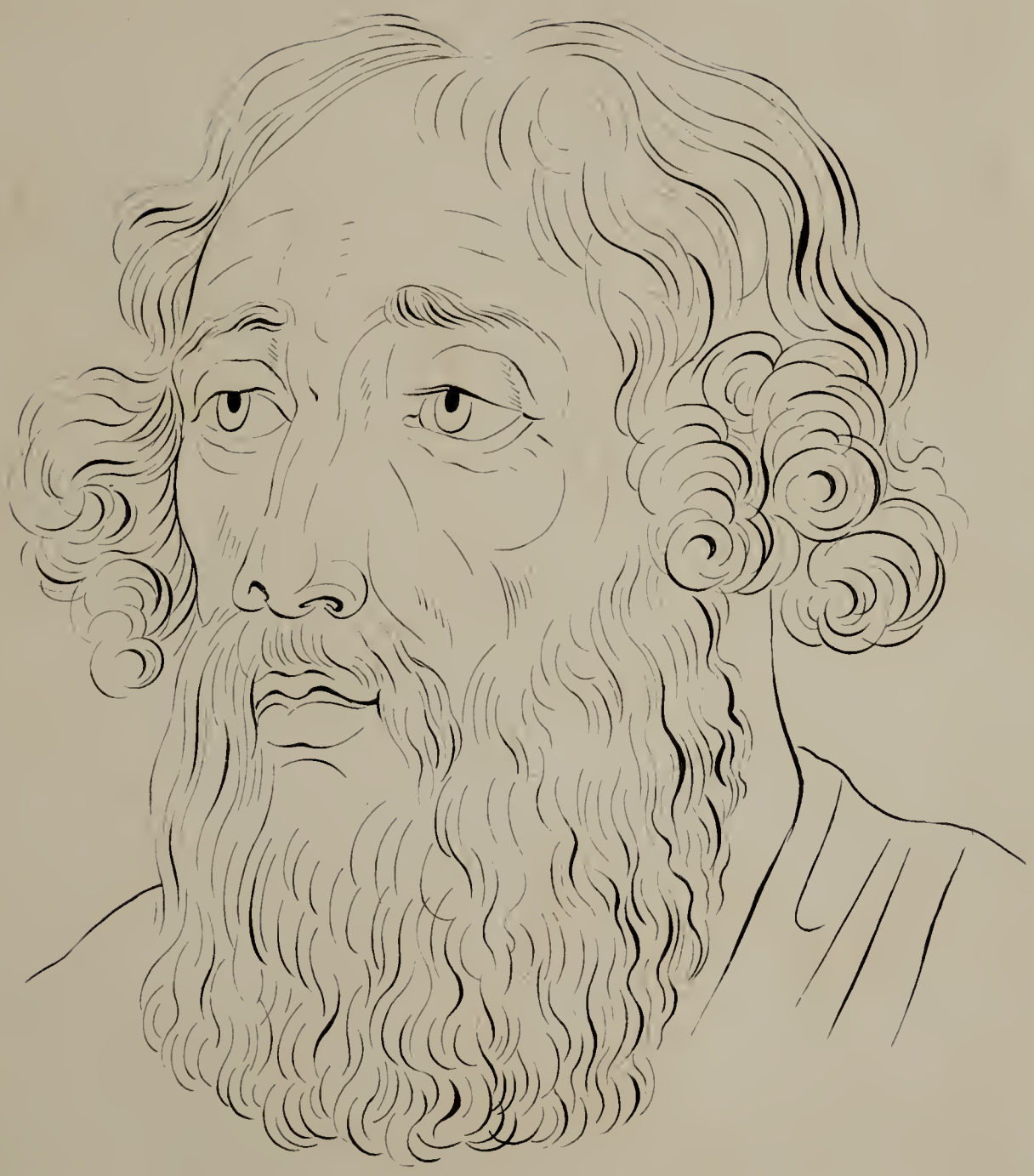
Fineſſe sans jugement ; Froideur qui tient à la malice.

10.1.91 L

Cunning without judgement, indifference bordering on malice.

Drawn by Lavater. *Engraved by J.Luffman.*

Publish'd May 11th 1802, by R.H.Westley, *N°159 Strand &* J.Luffman, *N°28. Little Bell Alley, Coleman Street.*



Stupidité dans les yeux, dans le nez, dans la Bouche. Faiblesse dans le Front; Quelque peu d'esprit dans les Sourcils. Si vous couvrez tout, la Bouche vüe à part, n'est pas tout à fait faible.

./. 1497 L.

Stupidity in the Eyes, Nose and Mouth. Weakness in the Forehead. Some little genius in the Eyebrows. —

If you cover the whole, the Mouth seen by itself is not altogether weak.

Drawn by Lavater. *Engravd by J.Luffman.*

London. Publish'd May 11, 1802. by R.H.Westley *N.°159. Strand &* J.Luffman *N.°28. Little Bell Alley, Coleman Street.*

L'Enſemble n'eſt pas mal deſſiné mais le Front n'eſt pas ſage, la bouche pas delicat et bien conſideré, le Profil manque du Caractére

J. L 1797.

The whole is not badly designed, but the Forehead is not wise, nor the Mouth delicate and well considered, the Profile wants character.

Drawn by Lavater *Engravd by J.Luffman.*

London Published May 11, 1802 by R.H.Westley, N°59, Strand & J.Luffman N°28, Little Bell Alley, Coleman Street.